

INSIDE:
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CHRONICLE

NORTH MISSION NEWS

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Editor-In-Chief
Victor Miller

February 1988



Photo credit: Fuminori Sato

Alicia Mendoza of New El Salvador Today see page 5

VACANCY CONTROL THE HOTTEST ISSUE OF '88

- by Brian Doohan

Last December, San Francisco voters elected Agnos, who ran openly on a platform of neighborhood empowerment, downtown highrise curbs and vacancy control by a 70-30 margin.

The first month of the new administration has been highlighted by disappointments and digressions, including commission squabbles and a troubled Fire Department. And in this interim, a small coterie of the rich and powerful already are insinuating into public psyches the absurdity that Agnos' mandate stemmed from such superficial factors as personality, out-of-town bucks, the real or imaginary clout of a sinister "Burton Machine" or the political novelty of his book... not the issues therein.

A principle target of special interests is the new Mayor's support of vacancy controls. Rewriting history, they claim that, in a city where the ratio of renters to homeowners approximates that of the Agnos mandate, the voters made their choice in spite of rather than because of his stand on this issue (see, particularly, columns by Ray Brown in the Progress, 11/13/87 and realtor Steven Spears in the Independent, 11/25/87).

Have their efforts been successful? Partially. They give comfort to the forces of morbidity within the tenant movement. But despite the despair of many longtime tenant leaders, ordinary renters... the rank and file precinct walkers, envelope lickers and five and ten dollar contributors... remain convinced a measure of relief can finally be obtained on the housing issue.

Over the winter, the San Francisco Tenants' Union and Old St. Mary's Housing Committee... tenant advocacy groups who have frequently conflicted in means, if not ends... both conducted surveys of their rank and file.

Of over 40 "professional" tenant activists responding to the SFTU survey, 91% favored the placing of a Vacancy Control initiative on the November ballot. 95% favored the abolition or modification of the current law which allows owner-occupiers of buildings of 4 units or less from rent controls. A strong majority also favored registration of apartments with the city's Rent Board and the revival of at least some elements of anti-eviction legislation proposed by Supervisor Harry Britt and scuttled by Supervisors Carol Ruth Silver and John Molinari last fall.

Old St. Mary's received over 200 responses in its membership poll and the results were similar to the SFTU findings. About 94% favored initiative or legislative action, 62% would go for both. 90% supported registration, 82% favored the ending of the owner-occupier loophole.

The struggle between legislative strategy (winning six votes from the eleven Supervisors and either gaining the Mayor's signature or eight votes to overturn a veto) and initiative (collecting about 15,000 signatures and running a campaign to expose lies and distortions raised by landlords in their television ads and junk mail paid for by the people's rents) has paralyzed the quest for Vacancy Control for ten years.

In 1979, the only initiative measure ever offered, Proposition R, was defeated soundly amidst disagreements with an anti-highrise measure that also failed. The current

See page 4

FIGHTING THE GOOD FIGHTS

- by Lynn Johnson

As the News went to press, the Baptist General Convention voted to reject the mandatory contribution of the North Mission's Dolores Street Baptist Church, a measure of disapproval similar to excommunication in the Catholic faith. The parent organization objected to DSBC's acceptance of gay parishioners. DSBC pastor Jim Lowder stated that the tithe, amounting to about \$3,000, would be used in DSBC's own missionary efforts.

DOLORES STREET BAPTIST CHURCH, 208 Dolores at 15th, started as a congregation in San Francisco almost 50 years ago. Thirty five years ago they bought the present location from a Lutheran congregation, filled the house in the 50's and watched



Fuminori Sato

the crowds dwindle drastically through the 60s. In the 70's DSBC increased its social awareness and commitment and also unbolted the pews from the floor to achieve more imaginative seating arrangements. Nearing the end of the 80's, DSBC has an active congregation of about fifty members. Fifty may not seem an impressive number, but wait'll you hear what those fifty accomplish!

Getting information on DSBC wasn't easy. The church is connected to the four-story house next door, but all the doors were locked each time I dropped by, and the phone is answered by a machine much of the time. Pastor Jim Lowder was busy to the point of

See page 4

VACANCY CONTROL

continued from page 1

rent control ordinance and a Vacancy Control measure passed the Board with the unexpected support of then-Supervisor Quentin Kopp, but the latter was vetoed by Dianne Feinstein; the veto sustained by the abstention of Sup. Richard Hongisto on the grounds of a conflict-of-interest. Efforts to mount initiative campaigns in 1984, 1986 and 1987 collapsed amidst infighting between tenant factions which Michael Harney of the SFTU blames on "the default of the establishment tenants' movement."

With the replacement of Kopp and anti-tenant Louise Renne by the Feinstein-appointed Supervisors Jim Gonzalez and Tom Hsieh (both expected, but not certain anti-tenant votes), the deciding vote on any legislation would be probably cast by Silver who has become a real estate agent and drifted rightwards and would support only a weak measure if at all.

The difficulties facing Board legislation can be predicted by the hard times of 1987. Competing measures by the most pro-renter politicians, Supervisors Britt and Nancy Walker, failed to pass. Britt's multi-issue anti-eviction measure died painfully amidst the repercussions of the Mayoral and Congressional election, and Walker's measure never made it off the ground.

According to aide Jean Mariani, Sup. Walker, with the co-sponsorship of Sup. Doris Ward, intends to revive her Vacancy Control package in the future. "We had an election, then we had another election, then a new Mayor and now a budget crisis, but we'll be getting around to it," she told the News. But there is some concern that, in drafting a measure palatable to Silver, or possibly Hsieh or Gonzalez, rent increases permitted to landlords would be perceived as exorbitant.

By contrast, Harry Britt may keep a low profile in 1988. According to his aide, Dana Van Gorder, Britt is discouraged over the fate of his eviction bill which was seen by some as a ploy to advance the fortunes of candidate John Molinari, but ultimately killed with Molinari's blessings. "Harry was so trashed for carrying it, why should he carry a Vacancy Control package?"

Van Gorder stated that Britt's bill would not have passed even without electoral complications, that vacancy control does not have the six votes necessary for passage, and suggested that the extent of Britt's participation would be to consult with Mayor Agnos if any bill appeared that was too weak. "It's up to Art," he said.

Pessimism extends to the initiative route which Britt, in the past, has tended to support. "It will be trounced," Van Gorder predicts. Landlord advertising, financed by rents extracted from the two thirds renter population has stressed a contention that controls prevent housing construction and enforcement would merely create another expensive, intrusive layer of bureaucracy in an era of deficits and anti-government sentiments.

Tenant advocates, however, will not be without ammunition even though rental rates in the luxury class are stagnating. According to John Cunniff (Examiner, 1/4/88) "land accounted for 11% of the selling price in 1950. Today, after uninterrupted increases, it is close to 50%." These are national figures, the local figures are undoubtedly higher.

The fact that inflated housing costs are caused by speculation and not labor may weaken the traditional "devil's agreement" between the landlords and organized labor. But in the end, money, organization and, above all, internal co-operation will be needed for the silent majority of renters to get their message across.

The Vacancy Control Campaign, staffed primarily by elements more sympathetic to the Tenants' Union, has been wrestling with the drafting of either supervisorial or initiative legislation; centering on questions of whether or not to include subsidiary pro-tenant measures such as the owner-occupancy provision (which may be perceived as unfair to "little" landlords), decontrolling new construction where demolition-caused evictions took place (which would alienate labor but gain support from "neutral" homeowners aggravated over ugly architecture and the effects of increased housing density) and whether to moderate a measure by including a "fair rate of return" provision (encouraging the pass-through of overpriced rental property, mortgages and interest rates in the form of excessive rents) or... a wrinkle avoided by both the SFTU and OSM... impose "sunset" clauses (conditions under which vacancy controls would expire).

The "sunset" option was raised by the opposition in the person of Progress columnist John Sanger, an attorney who has represented the North Mission's beloved Richard Deringer, among others. "One suggestion is to match permissible annual rent increases to prevailing vacancy rates," he suggested, "with cessation of controls at a specified rate." (1/8) While this seems fair, a closer look at the commercial situation in North Beach reveals that landlords are not averse to holding buildings vacant for long periods of time

in the hopes of an eventual "killing". If renters' advocates are to include sunset provisions in the hope of attracting moderate and undecided supervisors and/or voters, they would do better to consider linkage of controls to the affordability index, a surer indication of housing availability than vacancy rates.

Most respondents to the SFTU survey rejected the "fair rate of return" provisions. "A bullshit concept," wrote one respondent. "A Pandora's Box of rising rents," another said. "No other form of investment guarantees a fair rate of return." "Landlords should live off others at their own risk." "What I'd really like to see is landlords driven to the hills on a one way ticket."

Other conditions attached to SFTU responses included allowing landlords to pass through asbestos cleanup costs or making it harder to evict AIDS patients.

Similar sentiments could be gleaned from the OSM responses. "Tenants should NOT pay for capital improvements for such increase the value of the house to the owner." "We are 70% of the electorate and rent control provides more money to spend on other items and is good for the general economy."

On January 16th, Old St. Mary's conducted a forum at which time nine goals were conceived. These include an unspecified limit to capital improvements (affecting "fair rate of return"), closing the owner occupancy loophole and requiring that security deposits be placed in municipal escrow with the revenues used for the construction of affordable housing.

Both the Vacancy Control Campaign and Old St. Mary's encourage participation. "The (VCC) process will be open to all who want to be actively involved," said Jim Faye of the SFTU, which can be reached at 282-6622. The OSM information number is 398-0724.

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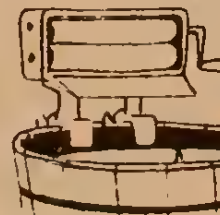
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GOOD FIGHTS

continued from page 1

inaccessibility, but I finally made an appointment with Jerene Broadway, member, trustee and volunteer secretary.

Jim Lowder's been pastor of DSBC since 1981. Jim lives with his wife Roscann and 3-year-old daughter Elizabeth just a few blocks from the church. Many members live in the Mission but several come from as far as the East Bay, Marin and Pacifica because of DSBC's social ministry and its commitment to peace and justice. About half the membership of the church is young adults with families, about a quarter of the members are gay or lesbian and the congregation is predominantly white with a sprinkling of Hispanics, blacks and Asians. The church is self-supporting from its own members and a few random contributions from supporters in other parts of the country.

One of the best known ministries of DSBC is the DOLORES STREET SHELTER serving homeless Central American men. The shelter is open seven nights a week from 9 PM until 7 AM and provides two meals, showers and beds to 17 men a night as well as ESL classes three nights a week, legal assistance and help in finding employment. Details about the shelter and its need for volunteers were outlined in the November issue of North Mission News. The office phone at the shelter is 861-5426.

During the day there are 23 different 12 step program meetings every week in the shelter building including NA, AA and OA.

CRECE (Central American Refugee Committee) has use of the church as an outlet for its food distribution program on Fridays, and every other Saturday SHARE distributes food to its shareholders. The latter is a program which provides food in exchange for a minimal donation and certain hours of community service. Sign-ups and information for SHARE are at SWORDS TO PLOWSHARES at 15th and Valencia.

A SHANTI support group meets in the church on Wednesday evenings, MEN OVERCOMING VIOLENCE meets there once a week, the Chambers Singers rehearse there, FREEZE has occasional meetings there, and different groups do non-violence training in the building.

The weekly Senior Activities Center is open every Tuesday from 10 AM to 2 PM to any senior adult with free programs including current events discussion groups, crafts training and lunch for \$1.25 for seniors and \$2 for guests. DSBC and Community Colleges co-sponsor this program, and San Francisco Mental Health and the church co-sponsor Winner's Circle, a socialization program for mentally disabled adults who gather sometimes weekly (although monthly right now) for a meal and recreation including movies and games.

With the exception of Pastor Lowder all the work of DSBC and all its help in housing and supporting the many groups who use its space is done by volunteers from the congregation. In 1975 deacons were replaced at DSBC with "clusters", small mission groups that provide concern and support for their members and help the church perform essential functions. Space does not permit listing all the programs of the church and its clusters, but two more should be mentioned: The Peacemaking Cluster has a brave history of organization and political action. In June, 1983, Jim Lowder and nine other members were arrested at the Livermore Nuclear Laboratory as they participated in civil disobedience. Since 1984 this cluster has focused on Central American issues. Acceptance Cluster, formed in 1984, serves as an outreach and ministry to the gay community.

Many of these activities have led to a lot of controversy for DSBC especially with other Baptist congregations. DSBC has traditionally been affiliated with the Southern Baptist Convention and the Baptist General Convention of California. Controversy began with the Livermore Lab arrests, and DSBC was later hassled by the local Southern Baptist Association because of its openly gay members. In November, 1986, "People are Talking" did a show on gays in the church, and Jim Lowder was invited to be a member of the audience. In response to a debate onstage, Jim made a statement that as a Baptist he felt the Bible had authority, but that the Bible did not have a sexual ethic, only a relationship ethic and that any relationship that fit that ethic was O.K. (That's a third-hand paraphrase in case it's not obvious.)

After this statement DSBC lost all monies it had previously received from the Home Mission Board (which had been equal to half of Jim's salary), Jim lost his teaching job at Golden Gate Baptist Seminary in Mill Valley and the local Baptist association "withdrew fellowship". Now, another local Baptist pastor has made a proposal to, in effect, kick them out of the state convention. The means of "kicking out" DSBC from the state convention would be to stop accepting contributions from DSBC (now amounting to about \$3,000 annually). So this reporter asked, "Why would you want to stay in?" Jerene replied that while affronted by these attacks, DSBC is not fighting to stay a part of Southern Baptist Conventions, but that members feel they are living as Southern Baptists adhering to the basic beliefs of "the priesthood of all believers", the right of each member to his/her own interpretation of scripture and the autonomy of each church congregation to choose its own way.

DSBC has services every Sunday in the second floor sanctuary at 11 AM with Christian Education Class (Sunday School) at 9:30 AM in the meeting room on the first floor. A Mennonite congregation shares the church with DSBC so get your times straight. On the third Thursday of each month there's an informal prayer and singing service at 7 PM. They've had five benefit concerts in the last six months using the sanctuary as a cabaret for the "AIDS Benefit Concert", and as performance space for "Jazz for the Homeless".

During the holidays an accidental fire started under the steps to the shelter house and caused a lot of damage to the building. The shelter had to be closed for two weeks and DSBC still needs donations to the Emergency Building Fund to supplement insurance coverage and pay for all the necessary repairs.

DSBC also has a covenant relationship with a Baptist church in El Limon, Nicaragua, a war-torn village of 2000 near the Honduran border. This church is cut off by warfare, heavy military presence and a lack of transportation. DSBC sends suitcases of badly needed supplies with personal couriers since mail doesn't get to them. Jerene stressed the 2-way nature of the relationship mentioning the lessons about faith that DSBC members get from El Limon's congregation: Members that live their faith through the constant horrors of war, death and separation. DSBC has a sidewalk sale here the first Saturday of each month to benefit the El Limon congregation, so buy a few things on February 6th.

If you want more information on DOLORES STREET BAPTIST CHURCH, its activities or ways you can be of help call the office at 861-1434.



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ANA MARIA TALKS WITH ALICIA MENDOZA

- by Ana (11 years old) and Michael Page

NEST is an organization that provides humanitarian assistance to El Salvador, and the beneficiary of the recent Blues for El Salvador concert.

Alicia Mendnza is a Salvadorean woman who works with N.E.S.T. (New El Salvador Today).

She grew up in El Salvador. She was the third born of a family of seven children. Her family was poor and often the children didn't have enough to eat. "I started working, picking coffee and so on when I was seven. The only thing I remember, growing up in El Salvador, is that I was so poor. I didn't know there was a war over there. I didn't start getting involved until I got over here." She says everybody over there is involved in one way or another. "There was always something happening in my family. Not just in my family but in all the families.

"I always admired the women from Nicaragua; people that were chanting in the streets and I was having in my mind that one day I wanted to be like them."

Now a Mission resident who has been here for 20 years, she continues her organizing and cultural events having just successfully spearheaded the concert success with Santana, "Blues for El Salvador". "I remember the first concert that I helped organize with other Salvadorean people at one of the schools in the Mission District and I remember 100 people came to the event. It was so beautiful... I've been selling yuca, selling tamales, organizing raffles, many, many different things in order for me to make money and send it to El Salvador."

The Santana event, which included the Caribbean Allstars, Bonnie Raitt, Jerry Garcia, Nrbq, Boz Scaggs and Tower of Power was dedicated to the children of El Salvador.

"For me it is very difficult when I think of the hundreds and hundreds of children who don't have a family because they lost them. There are so many sick children. I think for me they shouldn't have to pay the consequences of the war. They need to be happy. Soon with the efforts of everybody in the United States combined with the people of El Salvador we will make a new El Salvador where the children will be happy and be able to go to school and have the autonomy that the children here have.

I asked her if she ever felt afraid for herself for being a leader in the Solidarity Movement. Alicia answered "Oh, I don't consider myself a leader but... well no, not really. I mean yes, sure there have been some threatening calls to my house saying "You're next, we're going to get you," and some strange people waiting outside my house saying 'There she goes. Let's get her.' And my daughter's car windows have been smashed outside the house, but I'm not going to stop working for a new El Salvador.

"You know there was a compa^ñera in Los Angeles that was kidnapped and raped and a lot of bad things done to her, but she hasn't stopped doing solidarity."

Alicia respects the efforts of Santana and says he is warm and caring. He really knows what is happening there and his main concern is for the children and he does something about it. Santana says he's going over to Alicia's house for dinner. The concert was a huge success with more than 8,000 people dancing in solidarity with the people of El Salvador. With the proceeds, reconstruction projects will receive needed boosts in the towns of Las Vueltas, Guarjala, Copayo and Panchimilama and that every penny will get there not like many church sponsored and good neighbor relief efforts.

We are proud of this tamale-seller activist, mother, grandmother and believe her when she says the work will continue and, using her as a role model, we can find more strength in ourselves to continue the work.

For information of N.E.S.T.'s programs of economic and moral support to families in rural areas living under the daily threat of government attacks, including work-a-day, April 15th tax-return day and sister city relations, telephone 864-7755. Donations are needed and can be sent to PO Box 41136, San Francisco, California 94141-1436.



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NEIGHBORHOOD BEAT

- by David Spero

Walking down Guerrero Street past 15th Street towards home on Friday, I missed the gunfire at the Valencia Gardens housing project by five minutes. The crack epidemic continues unabated. With it comes turf wars. A new, more dangerous phase for the neighborhood. Imagine how it is for the residents of Valencia Gardens. To most people questioned, the short term answer is more cops on Valencia and 15th Streets. The long term answer people give is to have some hands-on management of the projects to get the dealers out and try to get folks off the stuff.

A year ago Terry Waite, envoy for the Archbishop of Canterbury (head of the Anglican [Episcopal] Church), was in the Middle East trying to negotiate the release of hostages. On January 20, 1987 he disappeared with 18 other hostages, all of whom are presumed to be held in Lebanon. Longstanding Mission homeowner and neighbor MIKE MUSICK began fasting for Terry Waite's release on January 20, 1988, and would like more people to join him and to publicize the cause. Mike is a member of INTEGRITY, a lesbian and gay group within the Episcopal church which meets and worships every Sunday at 5:30 PM at ST. JOHN'S EPISCOPAL CHURCH, 15th and Albion. On the first Sunday of each month (as in February 7th) there's a potluck dinner after the service.

Can you believe it? One month has passed and the North Mission News hasn't said a bad word about Mayor Agnos. We've championed many a chaotic situation so we're not disturbed at the state of anarchy in Room 200. On the financial state of the city: the \$76 million dollar deficit is Dianne's fault. Image Magazine's Jan. 31st article on Dianne's future was entertaining. Hats off to Sue Hestor, Ling-Chi Wang, Herb Gunther and Bruce Brugmann, among others, for bashing Feinstein. All are aghast at the idea of her running for Governor. "Heaven help the state!" said Hestor.

Remember to tell your friends to BOYCOTT any performance or activity at 1499 Potrero. The building and land that used to house The Farm is mostly vacant now. But landowner Marilyn Goode, who evicted the Farm, is trying to rent the space. Speaking of the Farm, the director for five years, Andy Pollack, held an open house for his new storefront on 2408 24th Street (past Potrero). "No litigation, no malice cases, please," said Pollack, who is a lawyer. "What do I do? Wills, taxes and financial planning." Pollack's storefront is available as a meeting hall for rent. Andy Pollack's friends were whooping it up, making fun of his 3 piece suit, all the while heaping praise on Pollack. One said "he's a special soul, a truly giving person who doesn't even know he's helping people out. He is always willing to give. One wise, warm person." With his experience at the Farm, Pollack offers to produce music shows. "Don't forget puppy training too," were his final words. Call 826-5616.



The Mission Economic and Cultural Association (MECA), the folks that put on Carnaval are presenting a 1988 kickoff Carnaval Ball leading up to June's Carnaval. The Ball will take place Saturday February 27th at the Galleria. It promises to be one hot time for all. From 6:30 PM to 2 AM, music, music and more music. From 6:30 to 9, a special dinner will be prepared. Viva Brazil, Corpo Santo and the Congolese dance troupe Fua Dia Congo are among the many performers. Call 826-1401 for ticket information.

On the serious side of things, MECA has proposed a 24th Street Cultural/Economic Revitalization Program. The program boils down to promoting tourism on 24th Street by, among other things, building an Archway on 24th and Mission, restoration of the Balmy Alley Murals and initiating a Lucky Alley mural project. Who knows about this Archway, considering you have McDonalds with their symbolic golden arch at Mission and 24th already and a host of other fast food outlets.

According to the prophecies of Nostradamus the Mission, like the rest of California, is supposed to sink into the sea this April. In accordance with this doomsday (w)reckoning, local band "Bomb" is planning a tour this April, which will take them far from our troubled turf. If anyone is interested in joining them on the "to hell and maybe back" tour write to:

Bomb Tour
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From our spare change shopper comes these tips:

- at K&H liquors at 16th and Valencia: Gummy Smiles, five cents each and a whole bag for one dollar.

- at Cala Market on South Van Ness, twenty five cent Chinese Opera Masks in the gumball machine.

NORTH MISSION AT THE GALLERIES

(Original in Spanish by Mario Joel, translated by M. Page)

On view at Pancho Villa, 3071 16th Street is a diverse collection of recent silkscreen prints with a rich variety such as some very strongly emotional works by Domi (Domitilia Dominquez) a Mazateca Indian from Oaxaca, Mexico, and the more politically aimed intentions of Herbert Siguenza and the awakened sensuality of the famous muralist Daniel Galvez. These are works not only of good artists but include, among them, cultural workers like Rene Castro of Mission Cultural Center, Linda Lucero of La

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| 2/7 Urban Reform - Industrial and Progressive Dance, D.J. Kevin C | 9:30 FREE |
| 2/14 Valentine's Day with Tooth and Nail, D.J. Kevin C | 9:30 FREE |
| 2/21 Reception for Arthur Milestone film after showing at the Roxie plus Urban Reform, D.J. Kevin C | 9:30 FREE |
| 2/28 Urban Reform, D.J. Kevin C | 9:30 FREE |

Raza Grafics and Sal Garcia, curator of Studio 24.

This has been possible thanks to the enthusiasm of the owners of Pancho Villa. They will continue displaying a series of some of the finest local artists. They are proposing this to show the efforts of artists that work in the area of the Mission. Through the work of Mario Joel, a veteran Mission painter with Linda Luccro, this display was possible.

Although these works come from a great variety of origins, they express a similar preoccupation and this shall be the development of our community.



WHO WAS THE MYSTERIOUS MR. LAZY memorialized at 23rd and Mission? Find out in the March issue of the North Mission News.

MANY JOBS, GOOD WORK

California's Department of Corrections seeks Asian, Filipino and Pacific Islander men and women to work in state prisons. The department is seeking Asian, Filipino and Pacific Island candidates who feel they have what it takes to measure up to a professional career in law enforcement, according to Jan Ululani Allianic, recruitment analyst at CDC. The position offers a \$26,000 starting salary plus health, dental and vision care benefits. The CDC wants those who display "emotional maturity and stability, a satisfactory record as a law-abiding citizen, leadership ability and a good personal and social adjustment." Applicants should be U.S. citizens at least 21 years old, high school graduates (or the equivalent), be physically fit and have no history of illegal drug usage or felony convictions. Information contact: California Department of Corrections, 2201 Broadway, Suite B, Sacramento, CA 95818. Telephone: 1-800-622- WORK.

WOMEN'S EMPLOYMENT PROGRAM

The Women's Employment Program is a non-profit career counseling program offering comprehensive career assistance to battered women and formerly battered women in the Mission Community. WEP is administered through Rosalie House, a shelter for battered women and their children. Rosalie House is sponsored by St. Vincent de Paul Society. Carmela Carlyle, program coordinator, and Jeanette Sarmiento, employment counselor, are funded through a limited grant co-sponsored by the Employment Development Department and the Office of Criminal Justice Planning in Sacramento.

In talking with Ms. Carlyle, she is extremely enthusiastic about the program. Her energy is directed toward helping battered women find employment. This encompasses many areas and the WEP strives to work with women to help them define any personal barriers inhibiting their job search and define personal goals. Many people seeing employment find the process stressful, but abused women with diminished self esteem and sometimes with years of severe battering and/or emotional abuse find the process terrifying.

The WEP provides all their services at no charge including free child care. Individual counseling is available with both Ms. Carlyle and Ms. Sarmiento, who have masters degrees in Clinical Psychology with a focus on feminist therapy. In addition, Ms. Sarmiento facilitates an eight week workshop aimed at assertiveness, self-image, skills assessment and job search skills. Upon completion, the program assists women in finding either job training or job placement. The workshops also help with resumes and job interview skills. WEP has been successful in placing women in positions as varied as computer graphics and truck driving. In addition women have begun training programs in nursing and as electrician apprentices.

Currently, Ms. Carlyle is organizing a "Dressing for the Workplace" workshop and luncheon to help women in a very practical way. Usually when women leave an abusive relationship, they leave behind all their personal possessions including their clothing in order to be safe. With the assistance of Suzanne Robles, a fashion coordinator at the downtown Macy's, women will receive help arranging their wardrobes and receive complimentary haircuts and makeup. It should be emphasized that all the clothing has been donated by the public and the response has been overwhelming due to a flyer sent out by WEP. It should be a pleasant afternoon for these women working hard to develop the necessary skills to enter the workplace.

Ms. Carlyle emphasized that WEP provides assistance to women of all cultural, racial, class and sexual backgrounds. "Battering is emotional abuse, verbal abuse, sexual abuse, assault or the threat of violence and is just as prevalent in high income families as in the Mission Community," said Ms. Carlyle.

The WEP is a community program providing much needed services for women who may or may not have been battered. The WEP and Rosalie House rely on donations and volunteers. WEP is located in the Mission and can be reached at (415) 255-1252.

Sheila Weisblatt

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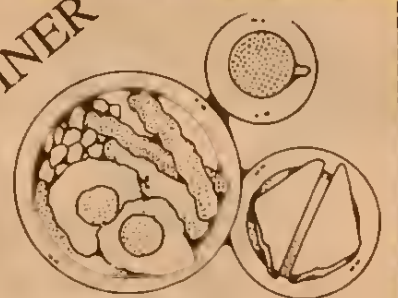
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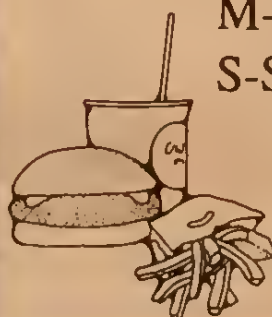
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PORTRAIT OF CHESTER D.

Chester D. was born in Carrol, Louisiana in 1915, and later moved to Shreveport.

"I was one of eight children. The South was a different world then. Sensing that it would be impossible to convey a feeling of what it would be like to be black in those times, I began to express my feelings through the blues. You see, they don't lynch you anymore. Second of all, now a black man can't get a decent meal. In those days, blacks couldn't go to a restaurant, hotels or even use the public restrooms. If you had to go, you just had to hold it. I hate to talk about it. It was so bad.

"In the old days, I used to listen to singers like Bessie Smith, Blind Blake, Ma Rainey and Blind Boy Fuller on the radio. It was these old timers who spurred some of my interest in the blues. I guess I must have been five or six years old at the time. When I was twelve, I decided to make my first guitar from a cigar box and metal wire. The inspiration to do that came from Blind Lemon Jefferson who played songs like "He Lied, Mama", "Yoyo Blues" and "Dig My Grave With A Silver Spade". His guitar playing influenced me to play in his style, you know the way you slide a piece of broken bottle or metal pipe along the guitar's throat while picking at the strings. My first real guitar came from a cousin. It had a warped neck and had fallen off the wall and was glued back together.

Finally, my mother realized my interest in the guitar wasn't just a passing fancy so she ordered me one from a Montgomery Ward catalog for five dollars. It makes me laugh when I recall the words to my first song:

'I was a poor boy a long ways from home
The people always ask what does a poor boy do
I told them a poor boy sews patches on his clothes
And stuffs newspaper in his shoes.'

"My songs are about travelling, mean-hearted women and tough times (bad luck and troubles). All my songs are true. With the death of legends in blues like Lightning Hopkins and Muddy Waters, there's not many left who play our style of the blues anymore.

"Back in 1940, some jealous people in the neighborhood shot me in my left hand. I had just finished performing that night. When they can't do what you do, it breeds envy. This caused me to give up playing for a long time. It also changed my way of thinking. Ten years passed before I decided to turn the guitar over and master playing it the other way around. Before this untimely event, I was pretty good. I could play the guitar between my legs, tap dance, sing and even hit licks behind my head all at the same time. But as I say, jealous people can't stand to see you do good when they can't do what you can. There was no fight or nothing said. They just took aim, shot, and hit me in the hand. Ten years wasted!

"In 1942 I moved to Oakland, California, looking for a better life and jobs, leaving my guitar playing days behind in Louisiana. In 1952, I ran across a childhood friend who played left-handed. He suggested that I play left. So, I picked up my old friend, Maggie, once again and began to play. It took eight years or so before the sound came back. Just imagine it yourself. It feels like you're upside-down. I played for five years in and around San Francisco before laying the guitar down again. Personal reasons, you know.

"In 1986, I retired from construction work.

"From now on, it's me and Maggie (my guitar) all the way."

Chester D. has been a resident of Hunter's Point for 25 years. He will be the featured performer on Joel Sax's "People Playing Music" show on KPFA radio February 25 from 9 to 11 PM. You can see Chester D. in person Sundays 1-4 PM, Tuesdays 12-3 PM and Fridays 6-9PM at the Cafe Ali Baba, 3168 Mission Street, across the street from Cafe Commons.

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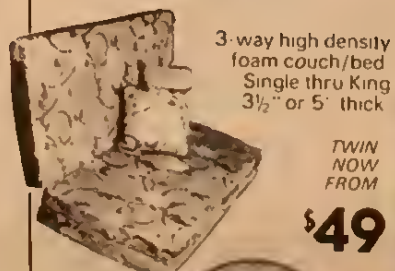
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La

- by Betsy Randolph

Welcome to the inaugural chapter of "La", a column devoted to women and women's issues in the Mission. This column seeks to provide information about resources available to women; to present profiles of individual women with unusual problems or successes; and to highlight upcoming events concerning women.

RESOURCES

Domestic violence is a fact of life for thousands of women and children here in San Francisco, as elsewhere in the Bay Area and the country. What makes this kind of violence so insidious is that it is pervasive, can become a pattern and is perpetuated from one generation to the next. Violence in the home cuts across lines of race, class and age. When abuse becomes habitual, it becomes an endless trap. And unless domestic violence is caught and turned around (i.e. through intervention and counseling), children who have been abused often will grow up to emulate their parent's behavior and become abusers.

In order to break the cycle of violence in an abusive home/ situation, a battered woman must first be able to break out of the isolation commonly felt by victims abuse. WOMAN, Inc. (Woman Organized to Make Abuse Nonexistent, Inc.) is a domestic violence services agency in the Mission whose initial message is: "If you are a battered woman, you are not alone."

WOMAN Inc., located at 2940 16th Street, is rooted in the belief that the empowerment of women will end domestic violence. Founded in 1978, this non-profit group started the first domestic violence walk-in center in San Francisco. Today, WOMAN Inc. continues to provide education, counseling and intervention services, specializing in legal assistance and advocacy for women who must deal with the courts and the police.

One step towards safety and self-protection that a battered woman can take is to obtain a restraining order from the district attorney. A restraining order legally forbids the abuser to come near or have contact with the victim. "The police have to obey it," said WOMAN Inc.'s Volunteer Coordinator Jeannie Morrow. "It is an extra incentive for police to get there fast and take action (i.e. arrest)."

WOMAN Inc.'s legal program assists in the preparation of restraining orders, advises women of self-representation in court and monitors police responses to individual cases. WOMAN, Inc. also offers group restraining order clinics, run cooperatively with six other legal service providers.

The agency's lesbian services component is "the only one of its kind". This program allows battered lesbians to request counselors who are specially trained to hear and respond to the needs of lesbians. Two groups, a general battered women's group and a lesbian group, meet once a week for eight to ten weeks for "options counselling". To sign up for one of these, call Jeannie Morrow at 864-4777.

Counseling is available and the drop-in center is open from 9 AM to 6 PM Monday through Friday, with bilingual staff assistance. The 24-hour crisis line number is 864-4722.

Another "safe place" for battered women is La Casa de las Madres, a private, non-profit shelter organization. La Casa was founded in 1976 to provide shelter and counseling to victims of domestic violence. La Casa offers women in need -- and their children -- a six-week respite stay at the shelter. During those six weeks a woman will receive individual and group counseling. The kids also participate in an educational program. An important goal of La Casa's services is to "break the pattern of inter-generational violence", noted Volunteer Coordinator Bernita Burge.

The shelter has a 26-person capacity. Priority is given to lower-income women, although the clientele is very mixed; women come from all walks of life and from all over the city. The staff conducts telephone and personal interviews before determining whether La Casa is the right place for a woman. Almost as important as the shelter itself is the appropriateness of the location. It is not safe, and in fact potentially dangerous, for a woman to be sheltered too close to a violent home situation.

Last August, La Casa received a grant from the Office of Criminal Justice Planning to open an administrative office outside the shelter. The stipulation for the grant was that La Casa open a drop-in counseling center. That office, which houses the drop-in center and 24-hour crisis lines, is located on 965 Mission, Suite 218, and is open from 9 to 12 noon and 1 to 5 PM Monday through Friday.

In addition to the shelter/respite program and drop in center, La Casa also provides community outreach education, support groups for battered women facilitated by the staff and trained volunteers. La Casa's crisis line number is 777-9696.

La Casa needs volunteers. The next volunteer training session begins Feb. 8 and will run six consecutive Monday evenings, 6:30 to 9:30. Male volunteers are encouraged to apply, especially to provide positive male role models for the children's program. Those interested can call Bernita at 777-1808.

HAPPENINGS



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The Women's Building (on 18th Street between Guerrero and Valencia) will host a conference entitled, "Imagination III: Cultural Vision and Struggle in the 80's" on February 20, 21 and 22. The conference is "by and for cultural workers and activist artists" and features performances, exhibits and workshops on such topics as: Multi-racial/Multicultural Work; Community Radio, Film and Video; AIDS and Culture; The New Song Movement; Oral History; Organizing Cultural Events; and Cultural Colonialism. "Imagination III" is sponsored by the Alliance for Cultural Democracy. Those interested in attending can call 848-6397.

If you have yet to hear Rhiannon (pronounced ree-an-on) perform, the opportunity is literally just around the corner. This "jazz improvisational storyteller vocalist (wow!)" will appear at the Noe Valley Ministry, 1021 Sanchez Street (Friday, Feb. 12 at 8 PM). She will perform in collaboration with Luisah Teish, author of *Jambalaya*, priestess of *Oshun* and a storyteller. Their show is entitled "We Got Stories".

I met Rhiannon at the Women's Craft Fair (at the S.F. Women's Building) in December. I was impressed by her powerful yet reassuring presence. Rhiannon seems to enjoy sharing song as much as she does performing it. She teaches voice lesson, and has produced a cassette ("Finding Your Voice") of home-lessons and exercises, for the shower vocalist/corridor crooner.

Rhiannon is convinced that there is a "soul song" within each of us -- all we have to do is tap into it and let it come out. Thus, singing is not only technical skill but also a spiritual exercise. "Finding your voice" becomes a pursuit leading beyond pitch and breath, to the discovery of one's vocal chords as the channel of one's soul.



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If you're looking for a joyous way to spend your Valentine's Day, head over to the Artemis Society Cafe's 11th Anniversary Dance Party. The event, which will be held on the evening of February 14th, celebrates the continued existence and success of its "women's care". Once a women-only space, Artemis has since gone "co-ed" and so men are also free to share fine food, drink, music and company in a pleasant, airy space. The Cafe is located on 1199 Valencia.

Well, that's it for now. Suggestions, ideas, names, tidbits, etc. that might be right for this column are appreciated. Just call Betsy at 552-5981. Remember, this column is a woman's place and the door is open, so come on in!



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PENNIES TO RECYCLE

The new buy-back recycling bins at the Mission Cala on Shotwell between 23rd and 24th are filling up faster than any others, says the attendant Blanche. Looking at her intake sheet I see numbers like 700, 900, 1000. She shows me the name of an 87 year old woman with an aluminum count of 700 cans. This will give her \$14.00. But this was a small day for her. Some days she totals 1000 but she is there every day.

This long overdue depository points out the desperate economic need when our people are collecting cans for two cents each, glass for a penny. In Oregon, they have a bottle bill which includes a minimum deposit on bottles with a five cent return. Bottle collection is the urban farming of Portland.

People arrive on foot often. Many times they lug their children and kids clock-in with their own healthy supplies of scavenged urban refuse. They are given a receipt and take it into Cala for their payment.

Blanche, a long time member of the Mission who likes to talk to people, likes her job very much. She says there is a lot of contact with her community and it is a worthwhile thing to do. She says she felt sorry for the young man who was telling her about his alcoholic nights and his 15 years living in the streets. Blanche believes in her customers and says they are very helpful because they know she has a bad back.

I know that the two neighborhood senoras who go out every morning with plastic bags in hand, will be happier now that there is a buy-back recycling center at Cala Foods. It is my hope, as well as that of these old women and children of the disadvantaged, yet resourceful poor, that recycling continues to gain popularity in California for a more stable and cleaner future.

500 YEARS MURAL FOR ALCATRAZ

An artist friend slipped me the proposal for the new idea he is organizing here in the Mission. With the combined knowledge, talent and resources of various ceramicists, sculptors, muralists working in classes and in community centers and educational institutions, a tile and sculpture ceramic relief mural will be created for mounting on Alcatraz island. What makes this relevant is its content, that of the 500 years since the arrival of the Whites to Turtle Island or The New World. The project is entitled "Meeting of Two Worlds": (Encuentro de Dos Mundos).

The organizer of the project, who speaks mostly native Spanish, does not want his name all over the piece, and works as a craftsman and lets others be his publicists and promoters. Besides, what is integral to the significance of this piece is its collective structure. The core group of visual artists include Native American, Asian, Latino... and shall encompass all the Four Directions. Capp Street Center, Galeria de la Raza, New College of California, South of Market Cultural Center have already agreed to co-sponsor the project and organizers are working on the Mission Cultural Center's board of directors and other Indigenous organizations and anyone else who may want to give space, energy or financial support to the project.

The people of Big Mountain; the Navajo Indian elders who are right now fighting on the lands and in the courts, the thousands of Japanese-Americans and Chicanos who, at times, have been witness to an unforgettable, regrettable American history, are the pieces of the mosaic. How many have known the walls of Alcatraz Island? This mural could tell a piece of that history and be a public statement to hundreds of thousands of visitors to that deserted prison rock for the rest of time.

People interested in working on Encuentro de Dos Mundos can contact the project through the organizations mentioned above.




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Let us commemorate February 1988's Black history by internalizing and learning from the rich Black cultural heritage in our barrio.

*Deep roots of African dance can be enjoyed at the Mission Cultural Center's Congolese dance class taught by maestro Malonga Casquelourd Wednesday evenings 7:30 - 9:00 PM with live drumming. Malonga has been leading famed "Fua Dia Congo" performance dance troupe now 10 years and teaching even longer. He's great and a caring teacher.

*Rumbafrosen gives Afro-Cuban Rumba classes Thursdays 7:30 - 9:00 PM at 3316 24th and Mission (tel. 282-4020) and Saturday mornings 11:00 - 12:30. Judith Justin teaches not only dance but the spiritual meanings behind each of the Orisha gods' movements from Yoruba Santeria traditions. She can make even beginners learn fast in one class. Live drums, chants and songs.

*Afro-Brazilian Capoeira flourishes all over our Mission (see December issue of the North Mission News).

*The Meadows-Livingstone elementary school at formally the Farm is the hippest around for African and Latino American kids. Call 695-7735 to contribute.

*The Western Addition Cultural Center, 1550 Scott Street, is having a Wednesday night film series and children's African folk tales program on Tuesday the 16th.



The following was written by an 11 year old member of this community and is one of the many expressions of Black history month.

MALCOLM X

"I don't see an American dream, I see an American nightmare..." was one of Malcolm X's quotes. I believe in Malcolm X because I think the way he things. Unlike Martin Luther King; "we shall overcome someday", not "someday" we need to overcome today. Now I'm not saying that Martin Luther King is bad or anything, I'm just saying that we can't overcome this war by being pacifist like Gandhi. How would Gandhi's tactics work with the Ku Klux Klan? Last night in the news they said "There aren't many leaders like Dr. King." Why? I'll give you an answer for that quote: because the racists keep 'em down. I'm amazed that they even have a Martin Luther King day. Yet it seems that I'm never really satisfied. I really do wish they had a Malcolm X Day. But I know I'll always remember that Malcolm X was assassinated in the Audobon Ballroom February 1965. "His body is dead, but his spirit still lives strongly inside of me." (quote from Ana)



The Meeting an ideological debate between Martin Luther King and Malcom X, by Jeff Stetson at the Oakland Ensemble Theatre at 1428 Alice St. Oak.

Cultural Odyssey (Rhodessa Jones and Idris Ackamoor), in the Mission, at Intersection For The Arts, 766 Valencia with guest collaborator playwright Ed Bullins. February 3-13.



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DREAMS FOR THE STREET

The lovely women of La Mision, they haunt the street with ethereal faces and hair that flows in the wind, and enchant with their haunting eyes filled with the hope of the American people. They are the mothers of the "rulers of the future" and here, on this street, washed with the sunlight that drifts in unexpectedly in January, they capture passing dreamers with "possibility". They come from the cities of the Americas, some of them have recently come thousands of miles just to get here, yet they don't show their fears and difficulties to the street. They are perhaps simply happy to be able to just go to a new job on a sunny morning on these streets. They have come with their mothers and their fathers and sisters, brothers, grandparents, all those who make up a real family, a part of "la vida nuevo". And in their path to the new job, they see women and men younger and physically stronger than themselves who are standing on a street corner, immobile, asking for "change", and they ask themselves, "WHY?".



The Golden Gate market, closed for the last three months to put in a new foundation for their floor, has reopened! Now, you ask yourself why this is important news? Well, when I'm going home at night and I need to buy a quart of milk from a "clean store", and when I want freshly ground French Roast coffee, or a wedge of cheddar cheese, or a bottle of my favorite "Rene Junot" wine, it is wonderful that they are there. And amazingly, since they opened, they have lowered their prices! The price for their milk, coffee, deli sandwiches and wine is considerably lower than other stores in the Mission, including our local supermarket, Cala Foods. But the real plus is that they are so very CLEAN, in a neighborhood that still has to figure out that a clean store is important to clientele. The owners are a family from Nicaragua, and every member of the family works there in some capacity. La Familia Martinez is the kind of family that makes a neighborhood strong. They are at 25th and Mission (across from the Mission Cultural Center), open from 8 to 9, seven days a week. They are important because they are an integral part of the culture of this neighborhood.

El Maestro RODRIGO ARENAS BETANCUR has been rescued! Two months ago a page of this paper was dedicated in protest, aimed at the rescue of this important Colombian sculptor. A ransom was paid, and he was brought home on a stretcher. He is an aged man and the artists of the Americas had dim hopes for his survival. But the artists of (mainly) Mexico City and Colombia rallied in marches and letter writing to protest his capture by "guardia", and the artists of the Mission were proud to participate in securing his freedom. We salute you, Maestro Betancur, and wish you a strong recovery so that you may continue your symbolic work that represents those people of the Americas who strive for freedom.

Is everyone in this neighborhood getting ready for the festivals that start with "CINCO de MAYO" and continue with the 24th Street Fair and Mexican Independence Day and, finally, with "El Dia De Los Muertos"? Have you considered renting a booth through the 24TH STREET MERCHANTS' ASSOCIATION or MECA (826-1401). It is more reasonable to rent a booth (which are put up by these associations), than you may realize. There is plenty of business for hand made goods and foods, etc., and this New Year promises to be even more congested than the last. Now is the time to begin a serious plan of participation. Each year the celebrations grow more exciting (remember "SANTANA" last year?). There is a lot being planned for a better image for 24th Street, so keep your eyes open for improvements. The more we participate in making this the wonderful neighborhood (that it is fast becoming) the more we will realize the dream. A neighborhood doesn't happen because people move away. It happens from "being there". Each individual is important to the whole. PAZ.

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\$5.00 Cover

3161 24th St. (at So. Van Ness) 821-6300

ISA MURA y GRUPO UTRERA



Michelle Maria Boleyn

with guitarist Benjamin Flores

DRAMATIC CHRONICLE

"WE WRITE WHAT WE LIKE -- AND WE PRINT IT"

Volume III

SAN FRANCISCO, FEBRUARY-MARCH 1988

Number 3

PUBLISHED BY THE JULIAN THEATRE OF SAN FRANCISCO

NORTH MISSION BUZZES WITH MULTI-CULTURAL DRAMA, DANCE AND MUSIC

ANN WOODHEAD DANCERS PLAY 2 WEEKS IN FEBRUARY

Co-sponsored by Julian Theatre



Dancer Ann Woodhead of Petaluma, Sonoma County, will perform in San Francisco at The Potrero Hill Neighborhood House for two weeks, Thursdays through Sundays from February 19 to 28, co-sponsored by The Julian Theatre. For Tickets call The Julian Theatre box office: 647-8098. Advance tickets also available at STBS, Union Square.

JULIAN THEATRE'S CONVERSATIONS GETS RAVE REVIEWS - EXTENDED IN SF THROUGH FEB 14

GOES ON TOUR AFTER ENDING
HIGHLY-PRAISED PRODUCTION IN NEW
SF HOME

The Julian Theatre of San Francisco has extended its original 5-women "generational" play by Northern California playwright Micki Goldthorpe, **Conversations of My Mothers**, and will go on tour to Sonoma and Marin counties for the latter half of February.

CONVERSATIONS has won high praise from critics and the public, but must close its SF run on Valentine's Day. Tickets for the remaining SF shows - Thursdays through Saturdays at 8:00, and Sundays at 3:00, are available by calling The Julian Theatre box office, 647-8098.

- more on CONVERSATIONS inside

FULL SCHEDULE OF CLASSES IN
THEATRE, DANCE, EXERCISE OFFERED
BY JULIAN THEATRE and
Christopher Beck Dance Company,
In Residence At NEW COLLEGE,
777 Valencia Street
--See Stories Inside

NEW COLLEGE: VALENCIA ST CENTER

MISSION STREET

777 VALENCIA

19th Street

Great Entertainment and Dining District
see stories Inside and back page

INTERSECTION FOR THE ARTS PRESENTS CULTURAL ODYSSEY AND POWERFUL NORTHERN IRELAND THEATRE COMPANY IN FEBRUARY - A HUMAN EQUATION IN MARCH



INTERSECTION FOR THE ARTS is completing its second year in its new Mission District location. True to its 23 year tradition, INTERSECTION continues to present new work by the artists who set the contemporary standards for their disciplines. The green and pink building at 766 Valencia Street between 18th and 19th provides the neighborhood with the opportunity to discover, under one roof, the emerging forces in literature, theatre, performance, new music and visual art.

New at INTERSECTION is Theatre Director Paul Codiga. Paul is a San Francisco actor, playwright, director and general manager of DUDE THEATRE.

-CONTINUED ON PAGE 3

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The New Center of Culture in San Francisco -

Can there be any doubt that The Inner Mission, from Dolores Street east to Potrero Hill, and from Army north to Duboce/13th Street, with a panhandle into the South of Market, is the liveliest center for the arts in San Francisco?

The Julian Theatre will publish THE NEW DRAMATIC CHRONICLE as a bi-monthly supplement to THE NORTH MISSION NEWS, and for mailing and distribution to individuals and bookstores, coffee-houses, theatres and shops. This and future issues will include information about The Julian and other arts organizations and artists who share the view that art is meant to change the world.

The Julian Theatre of San Francisco - Now In Our 23rd Year
The New Dramatic Chronicle enters its 3rd year with this issue

a publication of
THE JULIAN THEATRE
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San Francisco CALIF 94110

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CONVERSATIONS - Julian Production tours
(from page 1)

A collage of the lives of five women of a family, spanning the years 1895 to 1999 the play is directed by Jacqueline Hayes. The five women in the play exist in their own time and space, and meet in scenes that bring the women together in the same reality.

The play, the performances and the production were praised by SF critics when it opened on Valencia Street on January 8.

Noted critic Robert Hurwitt, writing for the SF EXAMINER, was especially enthusiastic, calling it "...the strongest production The Julian has mounted in several years. . . . it's an exercise in women's history, or her-story, of the most personal kind." He went on to praise the entire 5-member acting ensemble: "No one actress stands out; all assume their various roles and the changing ages of their characters with skill and conviction. . . . Goldthorpe's mothers are well worth a listen."

Bernard Weiner, critic for The SF CHRONICLE, also praised all the performers: "Under Hayes' firm direction, (they all) work smoothly together, each coming up with exceptional moments of character delineation."

Audiences have been equally enthusiastic.

SOME REMAINING PERFORMANCES OF CONVERSATIONS OF MY MOTHERS MAY BE SOLD OUT - CALL 647-8098 FOR TICKET AVAILABILITY.

CAST AND DESIGNERS

The professional cast of CONVERSATIONS OF MY MOTHERS includes Bay area actresses Kristen Underwood, Meg Savlov, Sandy Lewis, Mary Ann Nail and Hali Spiegel.

Lighting design is by Ron Cohen, costumes by Sarah Ford, and Nick Hammond is set designer. Sound design is by Bill Smartt, and Brian Stromquist is Technical Coordinator.

THE NORTHERN TOUR

The Julian Theatre will bring CONVERSATIONS OF MY MOTHERS. to Cinnabar Theatre in Petaluma, California, and to Town Hall in Tomales, on the coast, following its San Francisco performances.

THE CINNABAR THEATRE PERFORMANCES ARE:

February 19, 20, and 26, 27, 1988 at 8:00 pm

Tickets: \$10 general, \$8 students, seniors

For ticket reservations and information call (707) 763-8920 or The Julian Theatre in SF (415) 647-8098

THE TOMALES TOWN HALL PERFORMANCE

is scheduled for a MATINEE: 3 pm on Sunday, February 21.

Tickets will be available at the door. For information

call (707) 878-2706 or The Julian Theatre in San Francisco.

For further information and reservations call 647-8098.



STUDY WITH US FOR CREDIT,
RECREATION, OR TO ADVANCE YOUR
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The Julian Theatre, Christopher Beck Dance Company and New College of California's Performance Studies Program offer

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(Voice And Articulation)

PERFORMANCE

(In Jullan Theatre Spring Production)

INDIVIDUAL STUDY

STATEWIDE CONFERENCE ON BLACK
THEATRE HELD IN BAY AREA

By Richard Reineccius

Artistic Director, The Julian Theatre, San Francisco

A remarkably upbeat conference bringing together the veterans and the newcomers in American Black theatre groups and playwriting was held in January at Stanford University by the school's Committee on Black Performing Arts.

Titled BLACK THEATRE: MOVING TOWARDS THE TWENTY-FIRST CENTURY, the three day event was kicked off by a reflective but stirring keynote speech by Woodie King, Jr, producer of the New York and national hit "For Colored Girls Who Have Considered Suicide When The Rainbow Is Enuf," and producing director of NY's New Federal Theatre and The National Black Touring Circuit. (NBTC's latest production, "Checkmates," is now playing in Los Angeles after its highly successful San Francisco run sponsored in part by The Lorraine Hansberry Theatre.)

"What we had in the 1960's were more 'ism's' -- both positive and negative, that drove people to write strong words -- for the stage, in poetry, in novels," said King. "The '80's seem to have only one: 'ME-ism,' which doesn't make for good dramatic conflict on stage or screen. It's boring. We need to find more 'ism's' for the end of the century," he challenged.

King also pleaded for more opportunities in the arts for people of color in early years in school, noting that he grew up thinking that he "should" play football, but discovering theatre only by accident in college. "When Meryl Streep took the train from Yale Drama School to New York, she had appeared in seventy-eight plays in college -- and in most of them, a starring role. When (anonymous Black actor) goes from Yale to New York, having paid the same amount of money for tuition, she or he has appeared eight times, mostly in character roles, not leads. So Streep gets hired in New York, in regional theatres, in movies. The Black actor doesn't.

"And why did she get all those roles in college, and get better training?," he asked. "Because she'd been encouraged in the arts since she was a kid -- in elementary school, in high school and in her community. Black, Latino or Asian-American kids, by and large, are not encouraged. It's high crime being perpetrated against them."

His concerns about the education system were underscored by Dr. Margaret Wilkerson, professor of Afro-American Studies at the University of California-Berkeley. "We've re-established the Black Theatre Ensemble on the campus, and created a gospel choir," she noted. "Who'd have thought we'd need to do this in the '80's -- but the Drama and Music departments, who have all the equipment, the theatres, the money -- are once again almost totally unresponsive to the needs and literature of the non-white students."

Other speakers who stirred the crowd included Luther James (noted performer and director, whose hit production of two South African plays on tour from the Ashland, Oregon Festival, "Sizwe Bansi Is Dead" and "The Island" were seen a couple seasons back at The Potrero Hill Neighborhood House, in conjunction with The Julian Theatre), who spoke of early struggles for recognition of Black actors in New York, including a picket organized by him and others in front of the Broadway theatre performing a musical "Subways Are For Sleeping" -- because the subways on stage "had no Black people, or Puerto Ricans, or anybody non-white, riding on them!"

The strongest applause went to C. Bernard "Jack" Jackson, founder-director of Los Angeles' Inner City Cultural Center (which has also toured in past seasons to SF, playing the Potrero Hill Neighborhood House with sponsorship by The Julian). Jackson looked to a future in which theatres become the communications centers of their communities, for poor people as well as those better off. "We're open, at Inner City, when the Social Services Department offices have closed for has closed for the day or week, when the churches are locked," he stated. "And we just can't worry too hard that some of the people who wander in steal our toilet paper. The next person coming in might be a teen-age girl who's pregnant, or a man angry with his wife or kids, who know they need to talk to someone - to get counseling. We can't lock the doors against these people because we want to create our 'Art' in peace." He mused further: "I don't know anymore where 'life' stops and 'art' begins."

Full evening or short performances were presented at the conference by storyteller John O'Neal, actor Lester Jones, and mime-clown Derique McGee. Ray Tatar of the California Arts Council produced a preliminary listing of 86 groups in the state which, in his words, "produce, support of present" a predominance of Black Theatre. He can be reached at The California Arts Council, 1901 Broadway, Sacramento 95818.

The conference ended with the appointment of a committee to plan another such gathering -- in Sacramento or South California, and to publish a directory of Black Theatre workers and groups in the state. Conference coordinators Sandra Richards, director of Black Performing Arts, and Halifu, coordinator of BPA programs Halifu Osumare can be reached at Stanford, and audio tapes of the panels and Woodie King Jr's keynote speech can be ordered at \$10 each from CPBA, Harmony House, 561 Lomita Drive, Stanford, California 94305-4009.

In February and March, INTERSECTION'S Theatre Program presents a diverse line-up of local favorites and international talent.

In conjunction with Black History Month, Cultural Odyssey - Rhodessa Jones and Idris Ackamoor present TAUSENDUNDEINE IDEE (A Thousand And One Ideas). As with past works, Jones and Ackamoor's performance will skillfully combine a rich array of sources, historical references and mediums.

The Los Angeles Times writes, "Cultural Odyssey's performance styles reflect traditions as diverse the vaudeville of George Burns and Gracie Allen, tribal African traditions the experimental theatre of Grotowski..., the music of the Art Ensemble of Chicago and the Eurythmics and entertainers such as Lena Horne and Fats Waller.

TAUSENDUNDEINE IDEE opens Wednesday, February 3 and runs Wednesdays through Saturdays until February 13.

AWARD-WINNING NORTHERN IRELAND THEATRE

Also in February, in the only West Coast appearance on their North American tour, Belfast's Charabanc Theatre Company brings SOMEWHERE OVER THE BALCONY to INTERSECTION.

Written by company co-founder Marie Jones and directed by Peter Sheridan, the black comedy centers around three woman's reactions to Northern Ireland's institutionalized violence. Charabanc co-founders Sarah Jones, Elanor Methven and Carol Scanlon play the women whose dialogue is drawn from interviews with residents of Belfast's notorious Divis Flats housing project. SOMEWHERE OVER THE BALCONY, opens Wednesday, February 17 and runs Wednesdays through Sundays until March 6.

In March, San Francisco playwright Kenny Fries' A HUMAN EQUATION has its West Coast Premiere. A HUMAN EQUATION follows a triangular relationship between Robert a poet; Lillian, a painter, and Adam a graduate student. With a blending of experimental and traditional techniques, A HUMAN EQUATION explores the interaction of desire as it affects human action, memory and language. A HUMAN EQUATION played to sold-out houses for its entire run at the prestigious LaMama E.T.C. in New York. Three-time Los Angeles Dramalounge Award winner, Deborah Lavine directs the work. Composer Bob Davis provides Soundscape and original saxophone score. A HUMAN EQUATION opens Wednesday March 16 and runs Wednesdays through Saturdays through April 19 at 8 pm.

Throughout the spring INTERSECTION will be announcing a series of fund-raising projects. Look for benefits, events, surprises and artist's high-jinks in support of INTERSECTION'S renovation campaign.

MISSION CULTURAL CENTER & TALESPINNERS THEATRE JOIN FORCES FOR WORKSHOP PRODUCTIONS OF POLITICAL PLAYS ON LOS SIETE, JAPANESE-AMERICAN INTERNMENT

Talespinners Theatre will present two workshop productions of historical political dramas at The Mission Cultural Center in late February. Both considered "works-in-progress at this time, they will be fully staged. Discussions will follow, according to Kate Mendeloff, Artistic Director of Talespinners, an "intergenerational" theatre company.

LOS SIETE, based on the landmark trial of 1969-70 in SF's Mission District, written by San Franciscan Richard Talavera of El Teatro de la Esperanza, opens the series, followed by AND THE SKY DARKENED, a play about a true incident in the US internment camp at Tule Lake during World War II.

For information on both plays and other activities at Mission Cultural Center, phone 821-1155. For information on these and other works of Talespinners, 776-8477.

COMING NEXT TO THEATRE RHINOCEROS

GOING TO SEED

By Eve Powell; Directed by Kenneth R. Dixon

A Comedy of Family Life--three generations of Black Women laugh and learn when a daughter brings her lover home.



CULTURAL ODYSSEY'S
TAUSENDUNDEINE
IDEE

written and performed by
IDRIS ACKAMOR &
RHODESSA JONES

TICKETS:
\$15 Gala Opening
\$8 Wed/Thurs.
\$10 Fri/Sat

Wednesdays-Saturdays
February 3-13 at 8 p.m.
Gala Opening: Wednesday, February 3





WEST COAST PREMIERE
from Belfast, Northern Ireland
CHARABANC THEATRE COMPANY'S
SOMEWHERE OVER
THE BALCONY

Written by Marie Jones
Directed by Peter Sheridan
Music by Rod McVey
Lyrics by Marie Jones

Performed by:
Sarah Jones
Eleanor Methven
Carol Scanlon



Wednesday-Sundays
February 17-March 6 at 8 pm
Gala Opening:
Wednesday, February 17
TICKETS \$15 Gala Opening, \$8
Wed/Thurs/Sun, \$10 Fri/Sat

Tickets available at STBS Union Square or by calling INTERSECTION'S Box Office at 626-3311
This advertisement is made possible by a grant from The Walter and Liane Haus Fund

INTERSECTION
766 Valencia Street (Btwn 18th & 19th)

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★ Winner of the Will Clickman Playwright Award
The Best New Play to Premiere in the Bay Area ★

Directed by Susan Marsden

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'A superb AATC production... beautifully touching and very funny!'
-Bernie Weiner, S.F. Chronicle

ZEPHYR THEATER 25 Van Ness at Market, S.F.

Thru February 28, 1988. Call Now for Reservations 415 346-8922 Wed.-Sat. 8pm Sun. 3pm

VOICES OF OUR TIME: A SERIES OF NEW PLAY READINGS

by Veronica Masterson,
Julian Theatre Literary Manager

The Julian Theatre, in cooperation with the San Francisco Public Library, is pleased to continue its successful series *Voices of Our Time: A Series of New Play Readings* at the Potrero Hill Public Library, 1616 20th Street at Connecticut Street (on the #22 Fillmore, #53, and #48 buslines.) The series will continue with readings on Wednesdays, from 9 December through January. Admission is free and the public is encouraged to attend.

Wednesday, 10 February, 6:30 PM
HE WHO LAUGHS BY TERRY BAUM

Terry headed Liith, A Women's Theatre, for many years before turning her attention exclusively to writing. Her work uses strong language and ideas that hit home.

Wednesday, 29 January, 6:30PM

Wednesday, 24 February at 6:30 PM

DREAMS - The Journey of Martin Luther King
by Whitney Le Blanc.

This powerful re-creation of the highlights of King's life won awards in its premiere in Los Angeles. It has yet to be produced in The Bay Area.

MARCH AND FUTURE READINGS WILL BE ON THE SECOND AND FOURTH WEDNESDAYS OF THE MONTH -- WATCH YOUR LIBRARY'S LISTINGS OR CALL THE JULIAN AT 647-8098 FOR TITLES AND TOPICS.

THE BACK PAGE of THE NEW DRAMATIC CHRONICLE

Special Events of The Julian and others, and for the expression of opinions. The solicit thoughtful articles from those with whom we agree, and will even consider thoughts, in the form of letters to the editor or other form -- short essays, poems, drawings, anything that will print. We reserve the right to edit, and to reply.

CABARET FOR BLACK HISTORY MONTH

Members of The Freedom Song Network, The Julian Theatre and New College Poetics and Performing Arts staff and students will present an evening of cabaret entertainment on Saturday, February 13, at New College's 50 Fell Street campus, just off Van Ness, a block north of Market Street.

CELEBRATING BLACK HISTORY MONTH the Cabaret Evening, which starts at 8:30 pm and goes 'til the music runs out, will be emceed by BLACK COMME DIENNE MARIJO!, and will feature singers, poets, a gospel choir, a storyteller and more. This month's cabaret is presented in tribute to The Teen Fathers' Project, a state-sponsored service organization dealing with teen-age pregnancy and parenthood problems. Admission is by donation of five dollars, and refreshments are available. Future Cabarets, which will be held on the Third Saturday of each month at 50 Fell, and will include "Open Mike" segments -- If you have something to say or play, let us know.

The March Cabaret (Saturday, March 12) will feature women performers of many backgrounds, in celebration of International Women's Day, a growing international holiday declared by The United Nations.

For further information on these Cabarets, or future ones, pick up literature at either campus of New College (Fell Street or 777 Valencia), or call The Julian Theatre, 647-8098 to be put on our mailing list.

(The Freedom Song Network, for those who are unfamiliar, has for five years been providing music at picket lines, demonstrations, rallies, political meetings -- anywhere it's needed.

The Network holds monthly SONGSWAPS, at locations throughout the Bay Area. People writing and playing political songs will find a supportive environment. The Network has a mailing list of 700, and an active phone list of over 70 singers. THE FREEDOM SONG NETWORK CONTACT NUMBER IS 431-3231.)



Wilma Pang makes music with her fingers as she directs the Chinese Music Ensemble in a one-time only performance at City College Theatre on Tuesday, February 16. City College is located on Phelan Avenue off Ocean, San Francisco. Call City College Music Department for more information.

PHOENIX THEATRE MOVES - ACROSS THE HALL

More spacious and Comfortable Quarters for
South of Market Company

A LESSON FROM ALOES, the stunning South African drama by Athol Fugard exploring the subtleties of the racism of South Africa, will open The Phoenix Theatre's new space March 3rd. The play features Phoenix director-founder Linda Ayres-Frederick, Myklael O'Sruitheain, and Timothy Beck Blackshear. The hard-hitting play is directed by Jerry Beach, and sets (and the new theatre space design) is by Steve Coleman.

Performances are through April 9. Call 621-4423 or 664-5001 for information. Tickets are available at STBS, Ticketron or at the door.

Check out this wonderful new theatre space - and this powerful play.

GREAT PLACES TO EAT IN THE NORTH MISSION

by Richard Reineccius

It's great to cook at home, but in The North Mission it's almost as inexpensive to eat out, and have great food. Some of my favorites:

Japanese: ZAOH, on Mission near 11th, near where Van Ness and Mission cross. **Chinese:** Logna's Kitchen, next to the Roxie. For quick but good take-out, Canton on 14th Street just west of Church. **Caribbean:** The Welcome Mat, at 19th and Valencia. **Mexican & other Latin American:** New Central at 14th & S. Van Ness, Cuba at 16th & S. Van Ness, Tepatitan at 18th & Folsom, and Tortilla Flats at 18th & Harrison. **OTHER:** You can't beat the price (\$1.49 & up) for a full breakfast or lunch at Aunt Mary's Kitchen, across from the Roxie on 16th, or at The Blue Muse - either location: 22nd & Valencia or Gough & Hayes. Send us your favorite

Ongoing Focus Eyed for Women's Theater Issues

By Brenda Berlin

Ten years ago, a group of women working at the Potrero Hill-based Julian Theatre were sitting around discussing the condition of women working in theatre and the need for the presentation of work by and about women.

They decided to pull together the first Women in Theatre conference to hear from other women about their experiences in the field, to encourage the creation of a network, and to stimulate the production of new work by women. The conference was a huge success and energized those who attended.

Ten years later - and what has happened? The Reagan years, with its cutbacks in arts funding, the increase in the cost of everything, and the slogging through the minefields simply to stay afloat. So another group of women working at the Julian Theatre started talking about the condition of women working in the theatre.

Veronica Masterson, Literary Manager and Jacqueline Hayes, Fundraiser, came across some publicity materials and grant proposals from the decade-old conference while cleaning out old Julian files, became properly inspired and called Ellen Brooks, one of the original conference organizers. They put together an advisory committee, raised some funds from the Zellerbach Family Fund, and produced last month's West Coast Women and Theatre Conference.

More than 150 women performers, producers, playwrights, directors, technicians, educators and others attending from the Bay Area - and as far away as Los Angeles, Seattle, Minneapolis, Boston and New Mexico - were treated to exciting performances and forums in the three-day event sponsored by The Julian Theatre at the Unitarian Church.

The conference, said Masterson, was "to connect women in theatre, to form more of a community and to empower women." Panels focused on topics such as "Ways

to Work," "Demystifying Success,"

"Women of Color: Liberating Our Voices,"

"Looking Outward: Finding Inspiration From the community," "Women's Rage,"

"Women Working in Women's Groups"

and "Children, Relationships and Profession: How We Synthesize Our Lives."

One of the highlights of the conference was a "Cabaret of Women's Performance," featuring budding actresses from some of Northern California's best theatres.

Los Angeles based playwright and actress Anna Deavere Smith performed her very funny one woman show, "On The Road: Voices of Bay Area Women in Performance," based on interviews with 19 women in the local arts scene. Terry Baum gave us her latest piece, "One Fool or How I Stopped Worrying and Loved the Dutch," recounting her past year performing in the Netherlands. And the Julian Theatre opened an extended run of "Conversations of My Mother," by Micki Goldthorpe, directed by Jacqueline Hayes at the Julian's new theatre space, the New College Center, 777 Valencia Street.

The healthy and vigorous discussion and excitement about this event has guaranteed that the West Coast Women in Theatre will continue beyond the conference as a service organization for women in theatre. It will provide a resource directory of women working in the field, workshops, referrals, monthly forums for discussion of ongoing issues and performances of new works.

Deborah Allen, Executive Director of Theatre Bay Area, the local service organization for theatre professionals, has agreed to make available an ongoing column in their monthly publication "Callboard" devoted to issues of women in theatre. The Theatre Bay Area Board of Directors is also considering a proposal to become the sponsoring organization for future activities of West Coast Women in Theatre.

For more information, call 647-8098.

THE JULIAN THEATRE is a not-for-profit California corporation dedicated to producing plays of thought, wit, and contemporary significance. The 1987-88 season is funded in part by The City of San Francisco's Hotel Tax Fund-Grants for the Arts Program, by The California Arts Council, a state agency, and by The Zellerbach Family Fund. Contributions and services donated to The Julian Theatre are tax-deductible.

FLAMENCO IN THE MISSION



Michele Maria Boleyn

ISA MURA y GRUPO UTRERA APPEARING (with guitarist Benjamin Flores) AT EL GALLEGO

A wonderful dinner/flamenco night is coming again to 24th Street on Saturday, February 13. Three shows, at 8:00, 10:00, and a third performance with tapas and wine at 11:30 begin what promises to be a much needed tradition for 24th Street. This is only a small part of a wonderful story encompassing many years of hard work and perseverance by two people who, up until this time, have worked separate of each other and now join forces to provide an exciting addition to a street that is in the process of giving birth to itself.

El Gallego, a restaurant offering traditional Spanish cuisine (their paella is a must!) has been open since 1975, run by owner and chef "Don Jose", who initiated his introduction to the street by getting out a broom and sweeping down the sidewalk. He came from a successful career as a chef with a strong background in Spanish regional foods. His interest in the neighborhood growth prompted him to co-found the 24th Street Merchants' Association, he was the first president of this organization, working with other business owners, to create the 24th Street Fair. Throughout these previous years, he kept sweeping the street, attending meetings and persistently worked to improve business for 24th Street. It takes someone of rare patience to have worked for thirteen years to improve a street that has seen many years of a debilitated attitude. Now, 24th Street is getting ready to POP!, and Don Jose is taking the next step.

In January of this year he decided to begin a program of Flamenco for his dinner patrons, in the beginning on a once-a-month (mid-month) basis, with the idea of a once a week performance when things get going. His contact with ISA MURA, an extraordinary dancer/teacher/singer in the Flamenco tradition, gave him the opportunity he had been looking for.

Here is where the situation gets interesting. Rather than following the usual course of restaurant owners, expecting the GRUPO UTRERA to perform on the old floor without lights or a decent sound system, this rare person spared no expense and installed a new track light and sound system, and is proceeding with redecoration of his walls to showcase the performance. The door cover charge of \$5.00 per performance goes entirely to the performers. Amazing.

ISA MURA has been the artistic director, dancer and singer of Grupo Utrera y Familia since 1976. She has been teaching and performing at the Mission Cultural Center since 1983, and is recipient of a "California Arts Council Sponsorship". She has lectured at universities and trained with "Flamenco Puro Dance Troupe", "Maestro Manolo Marin", Maestro Ciro y Maestra Cintia- Madrid, Spain", and the "San Francisco Conservatory of Ballet".

Combining the talents of Don Jose's regional Spanish cooking with Isa Mura's expertise in Flamenco is perfect fare for a "NIGHT IN THE MISSION", something that both residents and visitors to this neighborhood have been looking for, for too long.

A good guideline is to remember that the cover is for each show, not for all three shows. This is important and requires the understanding that the cover charge is the only way the performers get paid for their work. So dinner with a show would last for approximately one hour, and those with reservations for the second and third shows would have priority seating. A bit uncomfortable to handle from show to show, but necessary. Expect absolutely delicious food, including a wide variety of "tapas", specialty seafood in the Spanish tradition, homemade "flan caramel" and "Colombian" coffee.

This dinner performance on Saturday, February 13, is a must, and reservations should be made now, as this is not a large space, lending itself beautifully to an intimate ambience. I placed my reservation last week. I'll look forward to seeing you there.

The address is EL GALLEGO - 3161 24th Street - 821-6300 for reservations. (They serve lunch from 11:30 AM until 2:30 PM Mondays through Fridays, dinners from 5 to 10 PM nightly.)

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□ Wed-Sat • Feb 17-20

Deborah Shaffer's
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Academy Award winning director Deborah Shaffer's (Witness to War Charlie Clements, 1985) latest documentary film is based on Nicaraguan poet Omar Cabezas' internationally acclaimed book of the same name. The film uses archival footage, interviews, and voice overs to construct Cabezas' personal saga within the larger context of Nicaragua's history and



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THE CABINET OF DR. CALIGARI

This extraordinary work - in terms of impact, one of the most important films ever made - is a metaphysical construct disguised as a melodramatic thriller. Apparently the story of a mad magician who hypnotizes a somnambulist into committing murder, it is recounted by the protagonist in a setting revealed only at the end as part of the insane asylum in which protagonist and actors are inmates, while the mad magician is actually their benevolent psychiatrist. The film creates its own magic universe stressing darkness and night as the arena of human dread and anxiety. The décor and scenery - by well-known expressionist painters - are totally integrated, subjective components of the action without which the film could not exist. They are riddled with emotion and entirely artificial and full of distorted perspectives and extreme dislocations. We are in a world of chaos, terror, and non-understanding. Existential coldness envelops it, implying the need for revolt, the probability of failure, the dilemma of freedom subordinated to fate, the realization of something frightful in our midst. The final irony of the film is that its reality is ultimately revealed as simply a madman's fantasy. — Amos Vogel, *Film as Subversive Art*. With Werner Kraus, Conrad Veidt, Lil Dagover. Directed by Robert Weine. 1919. Silent with live music composed and performed by CLUBFOOT ORCHESTRA.

□ SUN 3:00, 8:00, 10:00

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□ SPECIAL ADMISSION

Calendar of Events

FEBRUARY

5th International Festival of Plagerism opening reception 6 to 8 PM, festival runs through Sunday at ATA, 992 Valencia at 21st. \$3 per day, \$5 for a weekend pass. Joe Biden lives!

6th A Night in the Village Every single episode of The Prisoner - one after another - all night! 8:30 PM to 10 AM. Sponsored by Rough Draft: call 668-2486 for information.

6th Chinese Lion Dance Celebrate Chinese New Year at Mission Library, 3359 24th Street, 3 PM.

6th Alphaville - Jean Luc Godard's political satire/sci fi/comic strip plus bands Hobo World Entertainment War and DJ Dancing. Komotion, 2779 16th at Folsom. Still no phone!

7th Tim Collins, Reiko Goto reception 4-6 PM, installation runs through March 4th Southern Exposure Gallery, 401 Alabama.

7th Against the Wind book party for translator Manfred Wolf 3-5 PM, free. At Small Press Traffic, 3599 24th at Guerrero.

7th Feminization of Power Campaign Kickoff featuring Eleanor Smeal at the Cathedral Hill Hotel, Van Ness and Geary Streets, 1:30 - 3:30 PM. Free.

8th Simple Facts and Flights of Fancy - prose and poetry by Cathy Cockrell and Ted Matthews to benefit Lesbians and Gays Against Intervention (LAGAI). Donation Modern Times 7:30 PM, 968 Valencia. 282-9246.

10th Stephen Petronio Dance Company at the New Performance Gallery, 3153 17th Street through the 14th. Tickets \$10 - \$12, information 626-8120

10th Wednesday Matinee - free films sponsored by Operation Concern's Gay and Lesbian Outreach to Elders (GLOE). 2:15 to 4 PM, 333 Turk Street, 626-7000. Also 17th and 24th.

10th Open Reading at Valencia Books, Ronn Rosen M.C. 524 Valencia between 16th and 17th, 8-10 PM. Wine provided by donation! Also 17th and 24th. 665-0219.

10th Komotion Jazz Cafe with B. J. Papa Express, poets Kevin San Francisco, Michael Koch. See 6th.

11th The Art of Flirting - Marianna Nunes in a pre-Valentines Day discussion, 7 PM. Mission Library, see 6th.



CHARLIE'S BACK!

12th Charlie Manson Returns to Theater Artaud, 450 Florida between 17th and Mariposa Streets. Presented by Dude Theatre Fridays 8:30 and Saturdays (late show 10:30) through the 20th. Tickets \$8. Call 621-7797.

12th Steve Benson and Margy Shinn reading at Small Press Traffic. 8 PM, see 7th. Admission \$3.00.

12th Visual Art from Guadalajara - opening reception 5:30 to 7:30, exhibit through March 9th. Interscction Gallery, 766 Valencia between 18th and 19th. 626-2787.

13th Tribute to Teen Fathers presented by Left Coast Cabaret in a celebration of Black History Month with comic Marijo, storyteller Diane Farlette the Harambee Singers and many, many more. At New College, 50 Fell Street. 8 PM, \$5 donation. Info: 431-7980.

13th Tax-Resistance Party I - from 10 AM to 4 PM, Women's Action on Tax Refusal (WATR) of Berkeley holds a tax resistance workshop. Call 845-0557 for location. Wheelchair access. Please do not wear scents or oils!

13th Tax-Resistance Party II featuring Ogie Yocha, Zendiks, Maximillions Motorcycle Club and Vivisection at Komotion (see 6th). Information: 648-4923. 8 PM - ???

14th Latino Valentines Day Party at Mission Neighborhood Health Center, 240 Shotwell at 16th. Food, refreshments, raffles, pinata and a live Latin band, all free, 3:30 - 6:00 in honor of the Latino Anti-Smoking Research Project.

15th Support Group for Older Gay Men sponsored by GLOE, 7 - 8:30 PM. 1853 Market, 626-7000.

16th African Folk Films for children at Western Addition Library with showings 10 and 11 AM, 2 and 3:30 PM. 1550 Scott Street, no admission. Information: 346-9531.

17th Gil Ott and Jolia Blumenreich read at Small Press Traffic (see 7th), 8 PM. Admission \$3.00.

18th Liberating Power with feminist peace activist Starhawk presenting her new book "Truth or Dare". At Modern Times (see 8th) 7:30 PM.

19th Latinas in Abusive Relationships - Myra Zambra, author of Mejor Sola Que Mal Acompañada. Donation \$3-5. At Old Wives Tales, 1009 Valencia, 7:30 PM. 821-4676.

20th Klub Komotion Party with all-female electric marimba band The Present, Joyo, poet Richard Laranger. 9 PM (see 6th).

21st Free Book Party for Norma Cole and Aaron Shurin at Small Press Traffic 3 - 5 PM (see 7th).

21st **THE CABINET OF DR. CALIGARI** classic expressionistic cinema restored by San Francisco's only Yiddish rock, Afro-Stavinski Kabuki jazz ensemble. Everything the rockacized, colorized version of Metropolis tried to do and failed despicably! Pick of the month! Through the 23rd at the Roxie, 16th and Valencia, at 8 and 10 PM (\$7), Sunday five dollar matinee at 3 PM. 863-1087.

22nd All Fall Down bookparty and reading by gay poet/activist Michael Mayo, 7:30 PM at Modern Times (see 8th). Free.

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23rd Are Democracy and Socialism Compatible asks Roger Burbach at Modern Times (see 8th), 7:30. Free.

24th Irish Update presented by Doirse Dochais (Doors of Hope) at the busy Modern Times, 7:30 PM (see 8th). Still free.

24th Low-Rider Art and Performance with Juan Felipe Herrera and Company at Komotion (see 6th), 8 PM

25th Fools Rush In a play about three actors and a director written by Joe Besecker, directed by Michael Lilly at Studio Ermos, 401 Alabama at 17th Street. Thursdays through Saturdays, 8 PM through March 26th, tickets \$8. Reservations: 626-6715.

25th Theatre of Yugen adapts Beckett's "Waiting for Godot" to the 600 year old Japanese "Kyogen" style. Thursdays through Saturdays 8:30 PM through through March 26th, tickets \$7 to \$10. At New Performance Gallery, 3153 17th Street near South Van Ness. Reservations: 922-7870.

25th We Wear The Mask! a conversation about Black gays and lesbians with activists Pat Norman and Jule Anderson at Old Wives Tales (see 19th), 7:30 PM. Free. Everyone welcome.

25th The Missouri's Arms Control Research Center (ARC) presents the 1988 Gold Star Awards for citizens and politicians who fought Big Mo and Navy Di. \$25 tickets, amenities and location unknown, but call 397-1452.

26th Smaller Than Life - un-classical dance directed by Mary Reid at In Flight Studios, 333 Dolores at 8 PM. Also 27th. Tickets \$8.00 includes free parking. Info: 861-3324.

26th The Welfare Cheats present an evening of original musical satire at Modern Times (see 8th). 7:30 PM, donation \$3/\$4.

27th James Baldwin Day at Western Addition Library (see 16th) beginning 2 PM. Call 346-9531 for program information.

28th Tea Dance for Older Lesbians and Friends sponsored by GLOE at 30th Street Senior Center, 225 30th Street. 2-5 PM.

ONGOING EVENTS



Auto-Erartica, painting and drawings by Veg Reisberg through February 24th at La Raza Graphics, 938 Valencia (648-0930).

Cafe Ali Baba presents Ted Czuk Thursdays and Saturdays 6-9PM and bluesman Chester D. (see article) Sundays 1-4 PM, Tuesdays 12-3 PM and Fridays 6-9 PM. 3168 Mission, 550-1808.

Eye Gallery Photo Contest is accepting entries through March 19th. \$5 entry fee, apparently no prizes according to the blurb they sent us. Don't sound kosher. Call 431-6911 to find out what the hell they're up to way up there in SOMA.

Magical and Healing Arts Wnrkshops presents lots and lots of courses. Alchemy, Astrology, Bach Flowers, 1 Ching, Tarot, Qabala. These don't come cheap but instructors, like poet Diane di Prima, have it all over Shirley McLaine and the Marin gang in the credentials dept. Check out their catalog: call 821-7145.

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S.F. AIDS ALTERNATIVE HEALING PROJECT UPDATE

- by Misha Cohen, O.M.D., C.A.

The San Francisco AIDS Alternative Healing Project is growing by leaps and bounds. Several new programs are beginning shortly or have already begun. The first is that the SFAAHP finally has a space of its own. The new offices are located in Room #6 at 513 Valencia (at the corner of 16th Street). Please come by and visit when you are in the area. We will soon have a part-time administrative staff to answer the phones and to do much of the work necessary for running the SFAAHP Programs.

Secondly, the SFAAHP has begun an International Exchange Program. When Misha Cohen was in China, she was invited to return by the Beijing government and the Chinese offered to send some of their finest doctors to the U.S. to work with people with AIDS. Well, funding proposals have gone out and word has it that some funds will soon be made available for this project. However, more funds are needed, so if you have any ideas, please let us know.

Thirdly, the third section of the SFAAHP Comprehensive Program for People Recently Diagnosed with AIDS/ARC will be starting in early February. This Program includes such healing modalities as acupuncture, herbs, massage, nutrition, hypnotherapy, therapy and supplements as well as a support group. This particular program is very exciting as two Chinese research doctors will be participating. The doctors are from Shanghai and are offering their extensive experience in herbal formulation to the Program. Also, the Brion Corporation, a well-known Chinese herb company, will be supplying herbs for free to the Program participants. Also, several companies have already offered free supplements. We are looking for donated lab testing at this time as well. The SFAAHP is still asking for scholarship money for people to be able to participate in the Comprehensive Program for those who do not have insurance or cannot afford the fee for services.

Fourth, the SFAAHP will be beginning herbal protocols and Qi Gong classes for those diagnosed with AIDS/ARC when the Chinese doctors arrive from Beijing. This is a very important and exciting development that has never happened on a large scale in this country. All aspects of the programs will be documented for research purposes.

So, please call 558-9292 if you want more information on any of the SFAAHP programs.

In the next issue, I would like to focus on herbal treatments for enhancing immunity. If there are other topics that people in this community would like to see addressed, please let the North Mission News know by February 15th. Thanks for your attention.

QUAN YIN EXPANSION

Quan Yin Acupuncture and Herb Center of San Francisco is in the process of expanding its acupuncture clinic and other services in order to more fully meet the needs of

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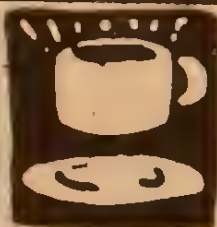


the community. The classroom area will be converted to treatment space by day and still used for classes such as Qi Gong and Yoga in the evenings. More acupuncturists will be working soon to accommodate the many people who call for acupuncture and herbal treatments.

Quan Yin is increasing the number of hours for bodywork, including Shiatsu, Breema Shiatsu, Swedish/Esalen massage and Rosen Method Body Work. Quan Yin also offers hypnotherapy and Bach Flowers in addition to Traditional Chinese Medicine.

For more information, call 861-1101.

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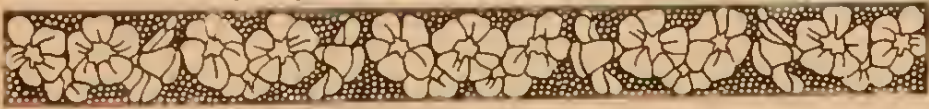
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DYNAMIC WARRIOR MEETS THE FOUR GENTLEMEN



by Sally McMullen, Certified Acupuncturist



What do the Dynamic Warrior, Four Gentlemen, White Tiger, Compassionate Sage and Eight Precious Pearls all have in common? They are not comic book characters! They are the names of Chinese herbal prescriptions used to treat various medical problems.

Some of these herbal formulas are relatively new, while others are thousands of years old. These names may not have become household words, like Tylenol or penicillin, but they are well known and widely used both in China and by American acupuncturists who prescribe Chinese herbs.

Anyone wandering into an herb store in Chinatown has probably felt like they have entered a very exotic world. Shelves are filled to capacity with pills, plasters and herbal liniments. Large bins line the aisles and are overflowing with roots, barks and dried fruits of every shape and color. A window display may be filled with samples of different kinds of Ginseng or dried lizards (Gecko).

It is unfortunate that this whole world of alternative medicine is a complete mystery to most Americans. What in the world is all this stuff used for?

Basically, herbal prescriptions are made up of between 4-15 herbs. For example, the "Four Gentlemen" tea, a very old formula, is composed of four herbs which work together to combat tiredness and strengthen the digestive system. This combination of herbs is used as an energizer. Poetically speaking, the effect of the herbs is like having four gentlemen take care of you when you are tired or rundown.

In fact the names of all the formulas mentioned above give a clue to their use. For example, the "Dynamic Warrior" treats sore back and legs, cold hands or feet, poor circulation and certain types of urinary or sexual dysfunctions. It would take more space than this article allows to analyze the properties of the 15 herbs used in this formula, but, as the name suggests, a person having the problems described certainly could use some "Dynamic Warrior" energy.

The "White Tiger" formula is a very strong combination used to attack heat syndromes. It is used for someone with a high fever, a dry mouth and profuse sweating

-- as seen in scarlet fever, typhoid fever and meningitis with high fever. The herbs used bring down a fever and promote the generation of fluids. The formula can be modified to treat other things such as gum infections or diabetes. (None of these formulas should be used without the advice of a professional Chinese herbalist.)

The "Compassionate Sage" is a "heart and spirit" formula used to treat insomnia, poor memory and anxiety.

"Eight Precious Pearls" or "Women's Precious Pills" is composed of eight herbs -- the Four Gentlemen (for energy) plus the Four Substances (a blood tonic). This is an excellent general tonic for women and is useful for fatigue, dizziness, palpitations, irregular menstruation and recovery from childbirth or illness.

A newly-developed formula is "Astra 8". Its main ingredient is Astragalus Root. This formula is becoming popular to strengthen the immune system and was developed by Subhuti Dharmananda, Ph.D., of the Institute for Traditional Medicine and Preventive Health Care in Portland, Oregon. Subhuti has written a 15-page report describing the effects of the eight herbs used in this formula.

These are just a few of the hundreds of classical herbal formulas available. Many herbalists insist that boiling fresh herbs and drinking the herbal brew is the only way to go because the results are faster and the herbal ingredients can be tailored by the herbalist to fit each person's individual needs. However, many people do not want to be bothered boiling the teas or do not like their taste. For those people herbal pills are often the solution. Another recent development is freeze-dried herbs -- much the same in texture and usage as freeze-dried coffee. Pills and freeze-dried herbs are convenient, compact, easy to take and are great when travelling.

The uninitiated may be skeptical of the effectiveness of herbs. After all, if you've only experienced mint tea or cooking herbs such as basil, oregano, etc., then you may well wonder what all the commotion is about. In recent years, however, many people have become aware of the use of garlic to treat high blood pressure. Did you know aspirin originally comes from the willow tree? If you take medication for asthma, check out the label -- it may contain ephedrine -- and the Chinese have been using Herba Ephedra for the same symptoms for thousands of years.

Why is the herb business growing? Why are these herbal formulas still being used? Maybe because they work! And how much do they cost? On the average, the monthly cost of patent formulas is \$16-35. Fresh herbs vary from \$10-50 per month. For acute problems such as a common cold or the flu you may need to take the herbs for only 3-4 days. That's pretty cost effective! Sound like it's worth looking into??

Ms. McMullen is a graduate of the American College of Traditional Chinese Medicine. If you have any questions you may call her at (415) 550-7732.

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UNPOPULAR OPINIONS



by Nick Homsfelt

On the 10th of next month I turn 38 years old. I tell you this for two reasons; first, you'll have plenty of time to purchase that special gift for the occasion and, second, because approaching the big 4-OH has become a common though somewhat traumatic phenomenon among baby-boomers. We, as a group, have begun to round second, head for third and should begin to round second, head for third and should begin to anticipate that long, painfully messy slide into home plate.

I've mused over this. I've attempted to cope. I've watched as my hair thins, my clothes begin to look like they were purchased in "The Young Burl Ives Shop", and worst of all, the conflicts and contradictions of life keep jumping out of dark corners and shouting "Boo!". It's very annoying!

When I turned 30 I thought "This is great, the thirties are the decade when a person really lives, the best of times."

Looking back, my best decade has been too damn short!

With age I find a diminishing of tolerance for the fools a vast majority of these mortals be.

For instance, what genius came up with this "Manhattanization of San Francisco" business? Obviously someone who has never set foot in New York! The New Yorkers I know who have run across this comparison are highly amused. It's like comparing the Super Dome to Kezar Stadium. What we should be worried about is the "Denverization of San Francisco", all these new buildings sitting empty.

While on the subject of Bumpkintown by the Bay, what about the street people? In "The city that knows how", perceiving itself as progressive, culturally sophisticated, liberal, on the forefront of social and political change, San Franciscan poor still have to depend on privately sponsored church soup kitchens like the poor of fifty years ago, like they would in any redneck backwater.

The poor are grateful to the churches though, because if they had to wait for the enlightened counterculture socialists to stop bickering with each other over petty leftist

dialectic theory long enough to organize a soup kitchen they would starve.

We plain folk have been forced to formulate our own policy toward street people. My motto is "Never give spare change to anyone who is drunker than you are."

When the Excornicle prints a story about the poor auto worker who's been unemployed since 1978, tears no longer well up. Instead, I find myself thinking "Gee, a few hundred thousand penniless Southeast Asian refugees have come here since 1978; they now own businesses or are working three jobs so they can buy a business. Could our auto worker be just a little too specialized in his career choices?"

I am not without pity.

I pity little old ladies of any economic level who mistake my chubby, cuddly exterior for an invitation to push ahead of me in line at Safeway. They look so terrified when I remind them that we never outgrow our need for manners and how the magic words "Please" and "Thank you" work wonders. A child's revenge.

Revenge can be sweet.

Ten years ago no one would have willingly admitted to being apathetic about not having had sex in over six months; now we're all passing ourselves off as concerned citizens.

The draft dodgers of the sexual revolution are now respected and admired.

Supposedly, as we get older our respect and admiration for our parents increases; I'm still waiting. I have yet to reflect on the past, lean back in my chair, scratch my chin thoughtfully and say "Gee, ya know the old man wasn't such a dink after all!"

In true dinkist form, my parents persist in referring to me as "that faggot, hippie Communist" which is amusing since local socialists think I'm John Birch's evil twin.

You can't take these things too personally; it's a matter of perspective. There are some no-win situations one has to learn to live with - those conflicts and contradictions going "BOO!" again.

I have reached a point in life where I look ridiculous wearing jeans or blaming my parents for various neuroses. Jeans were easy to give up.

Casting blame on grandparents is another matter.

In an ideal world grandmas are great cooks; in the real world I grew up thinking homemade cookies were supposed to be black on the bottom. This flaw in Grandma's culinary arts has left me with a perverse yearning for burned cookies and milk when I'm feeling low.

Do we ever grow up?

People attend Shirley MacLaine seminars, shoot heroin or play rap music (a contradiction in terms) at a volume that violates the peace of others, and I wonder.

Yes, I may be less tolerant but at least I am able to maintain a sense of wonder about the world.

I wonder about Herb Caen. San Francisco is virtually leveled in 1906; about 24 years later young Herbie shows up to write about the social life in a new, young, vibrant city; fifty years pass and he's made a career out of bemoaning the fact that the city is still growing and changing.

It's been said what gets him all morose is having his drinking buddies who used to pick up the checks dropping like flies.

It could be Herb's just an old curmudgeon.



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NEW STORIES 1988: POLITICAL PRISONERS "The Trial of Los Siete" "And the Sky Darkened"



Playwright Richard Talavera

Photos by Emmanuel Catinio Montoya



Richard Talavera entertains people at a reading of "The Trial of Los Siete".

- by Susan Warshauer

Talespinners Theatre will be producing two new plays, "The Trial of Los Siete" and "And the Sky Darkened" at the Mission Cultural Center in February. Talespinners' Artistic Director Kate Mendeloff says she is "excited about the plays" because they deal with topics that don't usually get heard by the general theatre public.

"The Trial of Los Siete", written by Richard Talavera and directed by Martha Estrella, debuts February 23, 24 and 28. Playwright Talavera says he "wanted to do something beneficial for the community" when he wrote the play, which delves into the history of seven Latino men who were accused and acquitted of killing police officer Joseph Brod-nik in the Mission district in 1969. During a widely publicized trial, the seven men came to be known as "Los Siete de la Raza", as did the organization which arose on their behalf to coordinate support work for the trial and address the needs of the Latino community by starting a health clinic, legal defense organization, breakfast program for children and newspaper called Basta Ya! (Enough!).

The trial of Los Siete raised issues of general discrimination against Latinos and served as a catalyst for community organizing and political activism in the Latino community. Talavera's play considers not only the Los Siete trial and a subsequent attempt by two Los Siete members to rob a liquor store but, in particular, the reaction by the community to these events. Talavera says that in some ways the play, set in the present, is more the story of "the people in the Mission who worked to free" Los Siete than Los Siete members themselves.

In addition to "The Trial of Los Siete", Talespinners Theatre will be producing "And the Sky Darkened" at the Mission Cultural Center on February 26 and 27. "And the Sky Darkened", written by Desmond Mascarenhas and directed by Wilbur Obata, is a play about the psychological aftermath of Japanese-American internment in California in WW II.

Playwright Mascarenhas says the play examines a dilemma typical of the immigrant experience in America, that of embracing a new country and culture but then feeling rejected or "violated" by that country or culture.

Describing one of the play's characters, Mascarenhas says that "Harry, as a first

generation Japanese-American, goes to the same schools and has the same football heroes and is American in all those ways, yet his mother speaks Japanese to him and he speaks English to his peers." In flashback form, the audience is told how Harry had to decide in the internment camps which country he would give his loyalty to.

"And the Sky Darkened" plays Friday and Saturday, February 26 and 27 at 8 o'clock at the Mission Cultural Center.

"The Trial of Los Siete" plays Tuesday and Wednesday, February 23 and 24 at 8 o'clock, with an additional show to benefit Talespinners Theatre at 8 o'clock on Sunday, February 28 at the Mission Cultural Center. The Sunday show will be preceded by a reception at 7:30. For reservations, call Talespinners Theatre at 776-8470.

≡ Mail ≡

Dear Editor:

Thank you for your mention of the Dolores Street Clay Studio in the addendum to Pat Wynne's article on the "New" Art School. However, some amplification is needed.

In addition to the classes offered at The de Young Museum Art School, listed by Ms. Russell, there was an extremely strong ceramic department. The Dolores Street Clay Studio is that same department. The same staff and many of the same students continue to work and study at the studio.

So, indeed "the story doesn't end there". The Dolores Street Clay Studio continues the traditions and standards of high calibre ceramic education for both children and adults.

Sincerely,
John Delois
Dolores Street Clay Studio

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Marian Wilde

HARRISON ST. HORROR

I bought a car, a big beautiful car
a Plymouth 4-door sedan
I drove that car home, to the Mission, where I live
I drove that car home, to park it

I drove around for about 10 minutes
Looking for a spot I could fill
I drove around for about 20 minutes
but there wasn't a space for me

and that's when I remembered Harrison Street
where the factory screams 24 hours
Harrison Street with the old trolley lines
wide dusty and bleak, that's Harrison Street

I went down there, and what did I see
four blocks on this side, five blocks on that
big car heaven, parking nirvana!

I coasted right next to the curb, locked the door
and started the walk to my house
but a lonely old weirdo leaped into my path
a spectre with keys and a single hub cap

"what do you want?" I asked the old geck
he shook his head sadly, and said...

"I lost my Dodge in 1955...
I lost it on Harrison Street...
Heed my warning, young man,
mark my grim words well...

You can park on Valencia, you can park on
South Van Ness
You can park on Folsom or Capp
You can park on Guerrero, you can park on Howard
but you just can't you just can't you just can't
you just can't
You just can't park on Harrison Street

I laughed in the old geezer's face
and I told him my car was quite safe
I went home, and I slept
next morning, I returned
my big ugly car was right where I left her
safe and healthy on Harrison Street

But all around her I saw, what did I see?
I saw cars, just like mine, left out overnight...

I saw Oldsmobile corpses, and skeleton wagons,
trashbin Rivieras, outhouse Mercurys
I saw cars stripped, abused, beyond humiliation
"car hell" I muttered to myself,
"auto concentration camp"
the spectre crawled out of a trashbin
he waved his finger at me, and sneered

"what did I tell you?
they'll smash it if it's Japanese
they'll maim it if it's Swedish
German? English? say goodbye
Italian, Arrivederci!

They amputate the Buicks
they castrate Chevrolets
I told you the truth, and now I'll repeat
no car can survive on Harrison Street"

I did not listen to the troll
I left my car in place
I decided to play the game...

every day, the death toll grew:
bugs without an engine
windows shattered
amputations, body burnings
pigeon latrines
Harrison Street was a morgue

but I was lucky
my beast survived
every limb and organ intact

and then, one morning, my ignition failed
not a click, not a growl,
not a sound from deep inside
I lifted the dirty hood
"Battery!" I screamed, I squeaked
"I've been robbed on Harrison Street!"

fight back, I said, get tough
I bought some locks and chains
and when at last the hood was bound
the spectral creature reappeared:

"This is no-man's land, this street is cursed
I've seen the rotten parts of town
and Harrison is the worst...

I warned you once, I warned you twice
the criminals are not so nice
in the middle of the night when you're fast asleep
your car will be tortured on Harrison Street!"

The Desperate War Began:

they pried open a door
took my quarters, for the bridge
bent my aerial, just for fun
they slashed my seatbelts
left cigars on the dashboard
put gum on the mirrors
and let the air out of my tires - Ha Ha!

"okay" I said "okay"
I chained up the doors
and welded the tire valves shut

they picked the locks
they slashed up the front seat
they pried off my brand new registration sticker
they left a turd in the back seat
shoved dead birds into the radiator
and left me a note in the hood -

"see you soon" they said
"we want your Slant Six...
and thank you for making this fun!"

I bought some serious weapons...
I moved into the car, I waited
I waited
sleepy sleepy I closed my eyes

they grabbed me from behind!
they tied me to a telephone pole!
they handed me my keys and a hubcap!
they took out my engine!
they tossed some gasoline inside!
My Valiant car in flames! Oh No!
My Valiant Car in flames!

and now I am an old old man
with the face of a man I once knew
the face of a man who has had serious car trouble..

I live on the curb now
I walk in the gutter and I warn everyone
I say "buy a garage, buy a Muni Fast Pass
buy a Riva or a slender 10-speed
but don't waste your life with foolish strife
it's a feud you will lose while
your car gets abused
heed my words, mark them well:
you just can't you just can't you just can't
you just can't
You just can't park on Harrison Street!"

- by Hank Pellissier



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RECOLLECTIONS OF THE PAST

THE P.P.I.E.

THE PANAMA PACIFIC INTERNATIONAL EXPOSITION

When I was a young man of 17 an extravaganza, the proportions of which was never seen before and has never been matched since, was staged in 1915 in the Harbor View (Marina) area of San Francisco.

At that time, I was living at 1051 Union Street between Webster and Buchanan Streets and was acting as assistant to J. D. Givens, a photographer who lived in a flat at Larkin and Jackson Streets and had an office near what is now the end of the Union Street line in the Presidio. This gave me an awareness of what was going on, as he took many pictures of the construction work in progress (it took more than three years to build), and the completed Exposition. He was an Army photographer who often took pictures of barracks groups in the Presidio so, since, this great undertaking extended well into the Presidio, it was natural for him to record it. I usually acted as dark room assistant, but I remember one time I went with him into a large private home on Filbert between Scott and Divisadero Streets, which he entered by appointment to photograph the extensive construction work from a better vantage point.

The proportions of the Panama Pacific International Exposition, which we always called P.P.I.E., were always vast. The boundaries ran from Van Ness Avenue, along Chestnut Street, to the Fort Point area. A great amount of land had to be filled and a sea wall constructed along the north side of the grounds to be used. Gas House Cove, then called East Lake, was nearly all filled to the Fort Mason docks. East Lake was a place we, as kids, liked to go to collect old scraps of metal such as window weights and other discarded articles to sell for pennies in the years we lived in Cow Hollow as refugees from the Earthquake and Fire of 1906. A swampy pond near the end of Baker Street had to be dredged out with mule team in order to form the beautiful lagoon at the Palace of Fine Arts. A yacht harbor was built for all kinds of boating events, including some fine races. It was here at the foot of Buchanan Street that Lincoln Beachy, one of the stunt fliers, crashed his plane and was killed. That was March 17, I believe.

The buildings at the Exposition were grand. The most outstanding, of course, was the Tower of Jewels, a tall spire which seemed to be made of jewels, especially at night when lit up by floodlights. The various large display buildings were called palaces, and the Palace of Mines and the Palace of Transportation were two places I liked to go to. The displays in these buildings were very interesting. There were about 50 buildings or pavilions put up by the various states of the union or nations of the world to house their various exhibits. The Palace of the Legion of Honor in France was duplicated for the Exposition. It was only a temporary structure, but was so beautiful that Mr. and Mrs. Adolf Spreckels copied it again into a permanent project which can be seen in Lincoln Park.

Of the individual state buildings, I liked to admire the Oregon Parthenon with its 48 columns of Douglas Firs 42 feet high and 5 to 6 feet thick. They edged a platform 150 by 250 feet, topped off by a peaked "Parthenon" roof. This was all housed 40,000 square feet of exhibits on 3 floors and sat right at the side of the Bay. This building was dismantled piece by piece and set up near Portland where, I hear, it burned a few years ago. The California building was my favorite, and I would always head for it to get a scone (5 cents) filled with a choice of various preserves. Proceeding, then, to the Ghirardelli dis-

play to get a large chocolate bar (5 cents) with vanilla or strawberry filling, or the Orange Blossom candy store for penny bon-bons with all kinds of fillings, I would be prepared to enjoy the rest of the day. The California Building was actually a huge Franciscan Mission set in an area 700 by 350 feet, centered by the beautiful Forbidden Garden, which was surrounded by arched loggias and shady patios, all paved with brick like California Missions. At one end it housed a Reception and Ball Room, one of the grandest and most beautiful assembly halls ever built. The other end of the area housed the individual county exhibits which demonstrated a composite State of many variations. Every day was designated as a certain county day. Bands from all over the United States would play in the building. Many different industries would offer free samples and often I enjoyed a free lunch just by wandering around the place.

I want to mention two other outstanding buildings here which can still be seen and enjoyed. One, the Palace of Fine Arts, having many fine paintings and hundreds of sculptures, has been restored and is still by its beautiful lagoon at the foot of Baker Street. Secondly, the Exposition Auditorium in Civic Center of San Francisco. It opened with a masked ball, a few weeks before the Exposition opened, and was the first completed building in Civic Center, just ahead of the City Hall. The cost of it was \$800,000, which made it by far the most expensive of all the construction. Raised by various bond issues and subscriptions, the total cost of P.P.I.E., over all, was just over \$15,000,000!

This huge sum does not include the fringe costs such as laying track and buying street cars to service this massive undertaking. The Stockton Street tunnel was dug for the "F" (now #30) line, which went to the main (Scott St.) gate of the grounds, the Union Street line was already in place, as was the Fillmore Hill Counterbalance car. With the "D" and "E" already running out Union, a loop system was set up on Scott to Greenwich, to Steiner and back to Chestnut for the "G", "I" and "J" lines from different parts of the City. The "H" (#47) line on Van Ness looped in Fort Mason at the east end of "The Zone" (Midway) which brings back more memories.

The Zone, or Joy Zone, as it was called, lay on 65 acres bounded by Bay and Chestnut Streets, Van Ness Avenue and Fillmore, which was the Avenue of Progress inside the grounds. A number of buildings had to be torn down or moved from the north side of Chestnut Street. The largest building to be moved was, I believe, the apartment house on the southwest corner of Bay between Van Ness and Franklin. It was so large, it had to be placed on its new location sideways. It can still be seen at 1515 Greenwich.

The Zone contained over one mile of booths and amusement places, including 25 theatres. There were 455 concessions in all. I used to like to take my girl friend on the Scenic Rail way, which rose above all the grounds, or the Aeroscope, a sort of vertical arm that lifted people up high so they could see all around. The Miniatures of the Grand Canyon of the Panama Canal were good places to go.

The opening of the Panama Canal that year was the main theme of the whole Exposition and ships called from all over the world to help celebrate. The other theme was the completion of the rebuilding of San Francisco after the Earthquake and Fire of 1906.

The P.P.I.E. opened February 20, 1915 and closed December 4, 1915. At midnight, all the lights went out. This included all the great banks of searchlights placed along the seawall. The thousands of people in the grounds were reluctant to leave, finally walking slowly on out and up the hills. I saw many ladies, and men too, going up Divisadero Street with tears in their eyes, knowing that this great party was over for all time. The displayed emotions were something to see!

The one word I can think of to describe Panama Pacific International Exposition is **MAGNIFICENT!**



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Bill E. Badd

BADD MISTAKES

I

Let this be a lesson to all you Beezlebuds. You know who you are. I'm not talking about Cats & Kittens. I'm speaking of you. You, the one who reminds me of the time when I was a little Baddster one morning and this cat sitting a few pews in front of my family while we were in church cut a monster cough in his pants (if you know what I mean) just like it was nothing. My two sisters and the Baddster of the house (me) started to crack up right there in mass and the Irish priest, looking across the three of us, gave a scomful look towards us and we cracked up at him. But the real funny thing, and I don't usually write funny jive, is the mistake that moms made. Not that I scorn her for it or anything, but after mass she saw him out on the church steps and came up to him and exchanged words and she came back to us who were standing near the base of the steps and said to us, "All Souther Irish do that over there, but if that ever happens again, we'll never attend mass here again!" This cat in front of us made a gross mistake.

II

Pancho made an un-Badd mistake when he and some friends drove up to Pancho's house and he tied up his mother and robbed the place. His own mother all for a bag of [censored]. That wasn't Badd, that was Bad. Malo.

III

Here's one that ought to get you readers of the written word. What I mean by "Get You" is something that goes like this. A few years ago, I recall writing something in my Complaint Dept. about my Dobe and me and a matter of it doing a number one on the street. Well, anyway, this mistake is a double one. Firstly I yanked Iko, my animal Doberman, to the street, not on the pave way. Which is a non-human walkway. I made no mistake about it. None.

But here's the highlight of this stupid, jive MISTAKE made by the Law Enforcement Rangers of the S.F.P.D. I tried to help, but the two guys thought that I was in violation of something relating to animal control and here I'm an expert on handlemnt of Dobermans and the city codes. I was in the right and they were so much in the wrong that regardless of it all... that's not what I'm writing about. The real reason for this MISTAKE release is that when they were writing out the ticket, after telling them my name in two different languages, they wrote me up as a Cesneros! They even had their hands on my driver's license for Christ's Sakes!

Then a few months later, something came dow here in my hotel and one of the cops was on the scene and he saw me and remembered me from the dog trip. I told him about the MISTAKE he made in names when he wrote out the citation that day and he replied, "Everybody makes MISTAKES!" I wonder how this cat Cesneros is going to feel when he gets a court appearance notice to pay off a "Dog Fine" when mostly he doesn't even have ever owned a K-9 before.

IV

The Arab at the liquor store freezing my credit. BADD MISTAKE. I almost died.

V

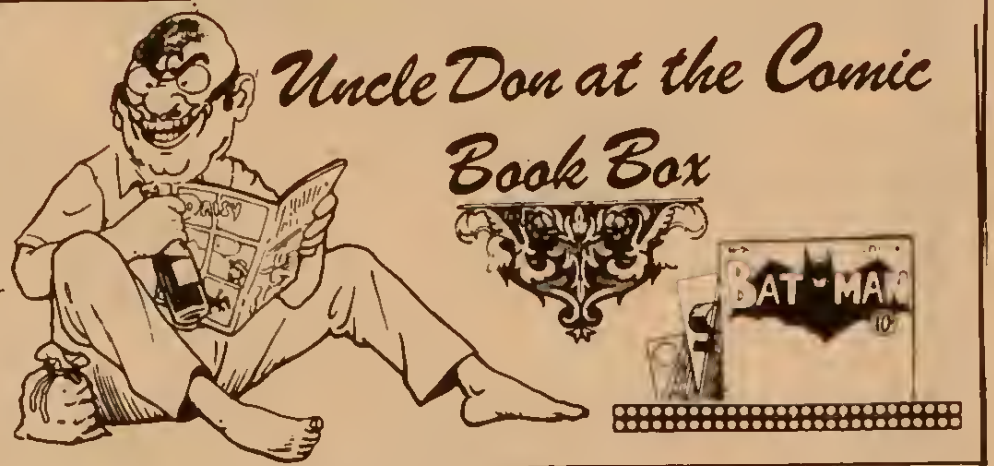
Winston and me were sitting in my room talking about the problems surrounding

the world, poetry, money, babes, how to get something for nothing and all that other good stuff, when I heard a faint knock on my door. I got up and looked through the peephole. It was a negress that resembled Tina Turner. I said to Winston, "Holy Christ", and opened the door. She asked me if I had a cigarette. Me, being the lonely cat that I am, said "Sure, come on in." I asked her to sit down while I go find them. She did. I got her a camel as Winston sat there with his altar boy smile on his mug and me with my false etiquette hiding my nervousness didn't have the Dutch uncle rap with me at the time.

So she says how hot and stuffy it is in here (which it usually is) and that would it be OK to take off her sweater and rest for a moment because she said that she had just come back from the welfare office and wanted to take five. I said that would be fine; so she did. This BADD MISTAKE was that I had Winston in here with me.

VI

We were awaiting our turn to be called to the docket by a judge in Municipal court for drinking beer in Holly Park after a basketball game when this cat who was before the judge was being told of his offense. I knew before hand that he was going to get off light but before the judge could read out the police report, he called the judge a liar. So he got 90 days for that BADD MISTAKE.



Spiral Zone what more can we expect from DC? This old lollipop licker from way back had seen everything but this slumberlandian piece of brick a brack talks about some futurick something or other but I won't be surprised if they bring bionic six but if they do I will not be here to see it. It happen I will be dead and you never will see me walking down the street again.

Reviews:

1) Alf Star Comics

Bountifull and beautifull this wonderful monthly series from Marvel has broken this stem figure of a lollipop licker into happy little pieces.

2) Femforce Pin Up Portfolio

Pure Playboy in this one.

3) Flinstone Kids #5

I think about this now and then I remember the bad things that I've done in my youth and I will not do them anymore. I would like to see in the next issue a remake of Shang Chi, Master of Kung Fu annual #1 Death Trap for Shang Chi mixing the love triangle between Fred Flinstone, Dreamchip Gemstone and Wilma Slaghoope plus the love act at the park between Shang Chi and Sandy Wu.

4) Thundercats #21

A baby taking over Castle Plundar? Yes sports fan this is impossible but true.

6) Spellbound #1

This unusual vision of witchcraft is good and you can count on doing right for a change.

RECAP

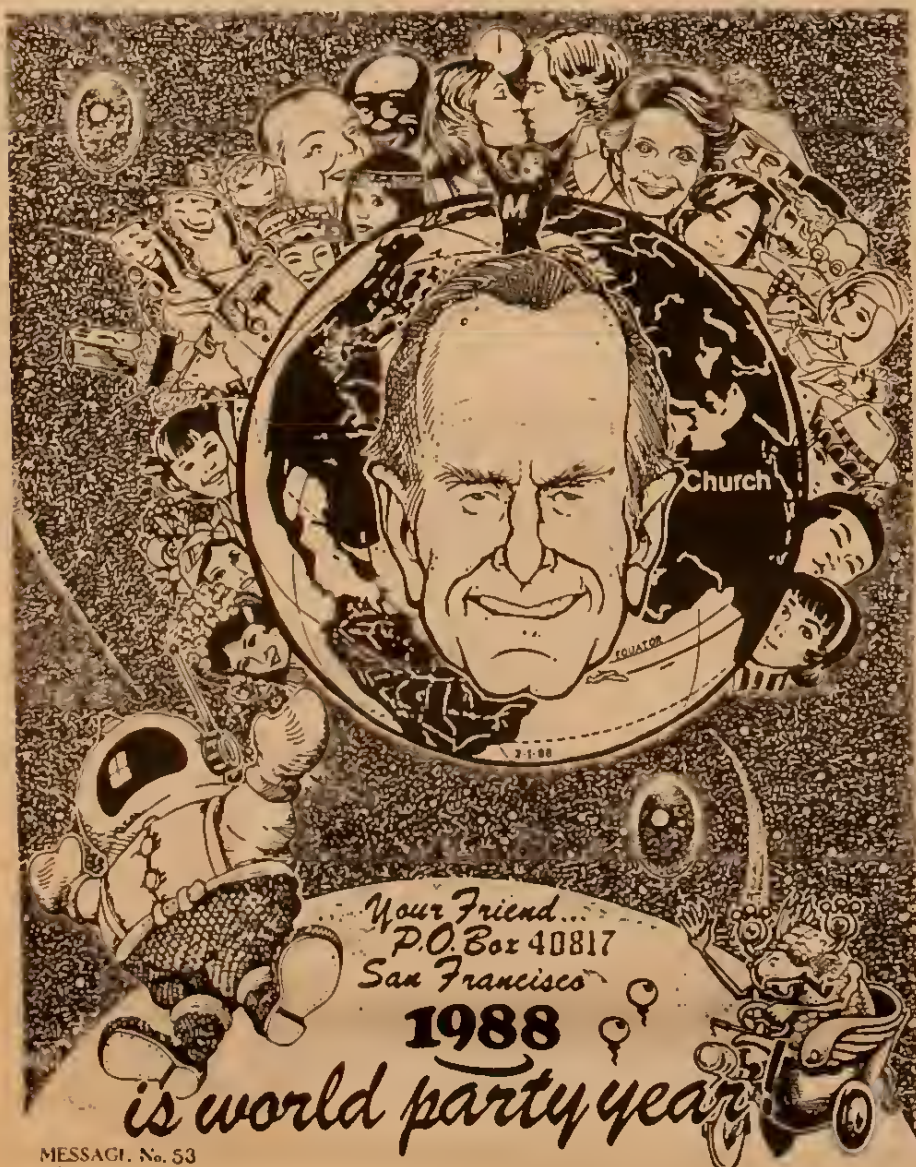
1) Spiral Zone 2061-92 points

2) Alf 5066-21 pts.

3) Thundercats 40 pts.

4) Excalibur 2051 pts.

Winner Alf, loser Spiral Zone. Nothing but peace from Uncle Don.



MESSAGE, No. 53

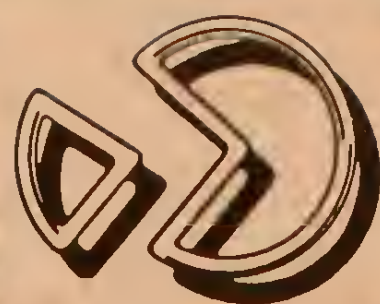
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